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WHEN MOTHER LETS US MAKE GIFTS

MARY B. GRUBB

Class TT171

Book G7

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WHEN MOTHER LETS US MAKE GIFTS

Making Gifts.

WHEN MOTHER LETS US MAKE GIFTS

BY

MARY E. GRUBB

ILLUSTRATED BY THE AUTHOR

NEW YORK
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No 1

DEDICATED WITH LOVE
TO
MY FATHER

WHO ALWAYS TREASURES THE
GIFTS CHILDREN MAKE FOR HIM

14-16184

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PREPARING TO MAKE GIFTS.

Isn't it great fun to shop for Christmas, Easter and birthday gifts? But don't your "pennies" have a fashion of giving out long before you have finished your list?

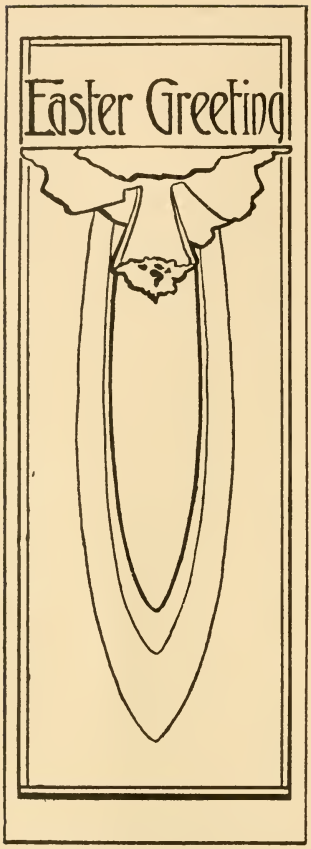
Most of us have that experience even when we have given many hours beforehand to the planning of the little gifts, that we wish to send to our friends on these special days.

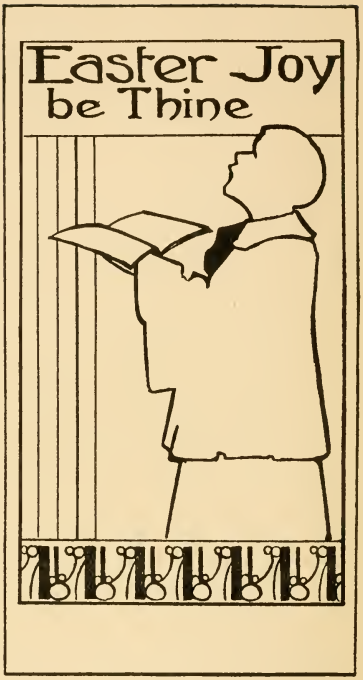
Suppose you try a new scheme this year. Begin at once to *plan* and *make* things during your odd minutes. As one gift after another is finished, label and place in a "Gift" box.

You will be surprised to find how much you have on hand, when the time comes to do your final Christmas shopping. Consult Mother before you begin your work; I am sure she will be glad to furnish many bits of ribbon, silk, linen, cretonne and other odds and ends that have accumulated in her scrap bag.

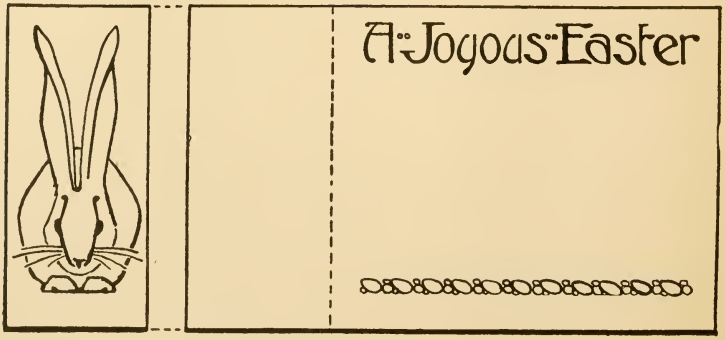
In a small memorandum book make note of these materials before you put them in your "supply" box.

Next look over the gifts described in this book and utilize some of your materials before you buy anything. The needle book, handkerchief case, collar and shopping bags and many of the





At left – Easter book-mark.



Easter Cards.

other articles, with a stencilled or embroidered decoration, may be worked out quickly and effectively with almost any brocaded or printed material.

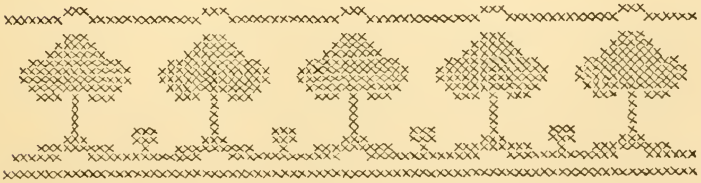
When you make your gifts, be sure you select articles that you can do well. For the important thing in all craftwork is to have the object well made.

Try and interest some of your friends in your plans. You might have a "Gift Club," and meet once each week, to work together and to exchange patterns and materials.

Perhaps you may be so fortunate as to have some grown up friend who will help you select your designs and show you about the sewing.

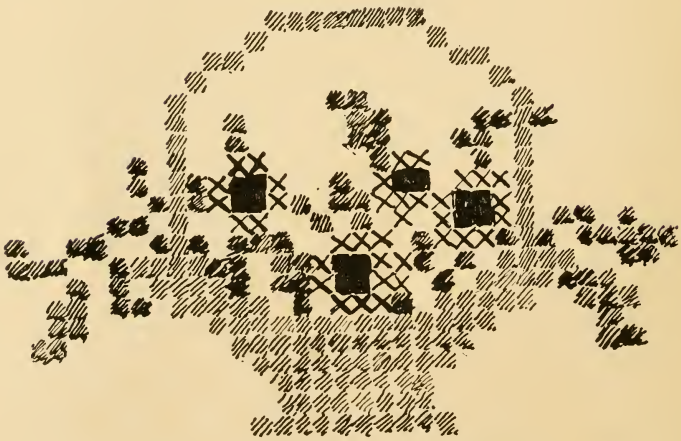
You must not let this gift making cause Mother a lot of extra work. When you finish for the day be sure to put all of your materials away. It is well to have a certain box or desk for your stencil and sewing outfit.

"Not what we give, but what we share
For the gift without the giver is bare."
—Lowell.



AN OLD SAMPLER.

When great-grandma was little,
A sampler quaint she worked
With trees and letters, birds and flowers.
I'm sure she never shirked.



Basket of Flowers in Cross-Stitch.

A HOLDER.

Materials:

Small checked gingham strip 6″ x 12″.

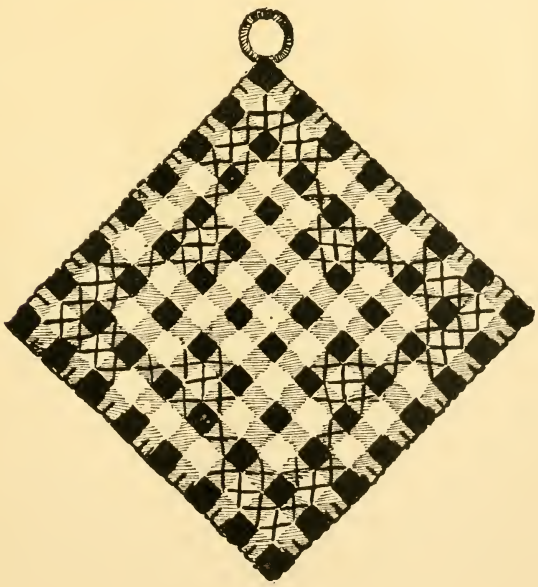
A skein or spool of mercerized cotton the color of the dark check.

No. 40 cotton thread.

Sheet of cotton batting 5″ x 10″.

When cooking one often needs a holder to protect the hands when lifting the hot lids or cooking utensils.

Make two holders similar to the one in the illustration. Fasten one at each end of a piece of tape one yard long. Sew them on by the ring.



In the middle of the tape place a large safety pin, to be used to fasten to the band of the kitchen apron. Then when rushed, your holder will be perfectly convenient.

Be sure to allow enough margin for the seams, when you begin to work out the design in cross-stitch. Count your squares so that you can plan a design that will come out right at the corners. Perhaps you would better work out the drawing design on the "blocked" or "squared" paper before beginning it on the cloth.

Fold the gingham through the middle to form a square. Seam up the two sides from this fold. Use a French seam.

Place the square of cotton batting in the envelope formed. Be sure to keep it smooth.

Next baste down each edge of the opening. Bring these folded edges together and "overhand" them. See picture of this stitch on page 23.

Use the mercerized cotton to cover a small brass ring. Work over the ring with the "blanket" stitch or button hole stitch.

Sew this ring securely to one corner of the holder to serve as a hanger, or as a means for attaching it to the tape.

This little gift, if neatly made will surely please grandmother or auntie, and if big sister uses a chafing dish she may be glad to have one too.

BROTHER'S MARBLE BAG.

Brother lost his marbles,
I'll buy some at the store,
And place them in this good, strong bag,
Then he may play once more.

A MARBLE BAG.

Each spring, while the marble season is on, the small boy of the family is likely to annoy his mother and teacher by frequently dropping his marbles upon the floor.

Let us give him a marble bag, that is strong and serviceable, the only decoration his monogram embroidered in cross-stitch or in chain stitch. Use a heavy wash floss for working the straight line letters. See alphabet p. 23.

You will need a piece of dark denim 5″ x 12″. Fold through middle and plan for the placing of monogram. Work it. Then seam up the two sides with French seam, stitch on the sewing machine with strong heavy cotton thread.

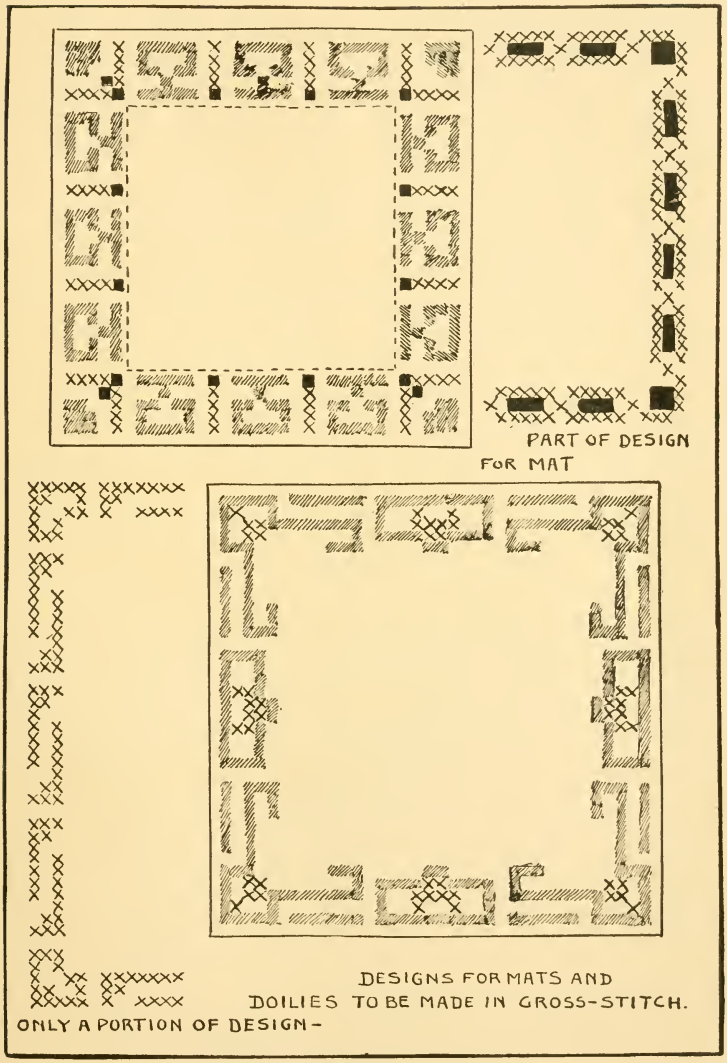
Turn in a hem at the top for the heavy draw string.

A BEAN BAG.

The bean bag may be made of denim, gingham or any strong, serviceable material 6½″ x 13″. Fold in the middle; decorate one side with a cross-stitch design or a monogram.

The fold forms one end, seam the two sides with a French seam.

Fill the bag with beans, turn in the edges of the opening and baste them together. Finish with the "over-handing" stitch.



Designs for Mats and Doilies.

MATS AND DOILIES.

All housekeepers delight in an abundance of mats and doilies. You will make no mistake if you add a gift to their linen supply.

For the dining-room, squares or oblongs of linen may be neatly hemmed or hemstitched and above this a design worked in cross-stitch.

Several of you might work together and make an entire luncheon set.

For a friend, whose dining-room is decorated in blue, you might embroider center-piece or doilies repeating one or two tones of the same blue in the wash linen or cotton embroidery thread. Silk threads are not desirable for the white linen that must be frequently laundered.

To protect the tops of porch tables and tabourettes make mats or doilies of the coarse colored linens or canvas or of the soft burlaps. Use a *heavy* thread for this embroidery.

These coarser fabrics make a somewhat clumsy hem and if you prefer a different finish you can ravel the goods for about an inch and a half and catch these threads in bunches with a needle and a thread the same color as mat. The fringe is a satisfactory finish for mats that are rarely washed.

The depth of the hem or fringe must depend upon the size of the mat or doily, and also upon the width of the design selected.

Page 19 gives four suggestions for cross-stitch decorations for squares. Two of these are only partially worked out in the drawings.

MY CHUM'S SCHOOL BAG.

With Mother's help I'll make
A school bag for my friend,
I'll tie it up with ribbons gay
On Christmas morn to send.

A SCHOOL BAG.

Materials:

½ yard of good burlap or heavy canvas.
2 skeins of coarse floss.
1½ yards of cord, cut in 2 pieces.
Raffia needle.

Almost any small girl will be glad to find among her Christmas gifts a pretty embroidered school bag.

You must be sure to select a good, serviceable color and one that will harmonize with her dress or wraps.

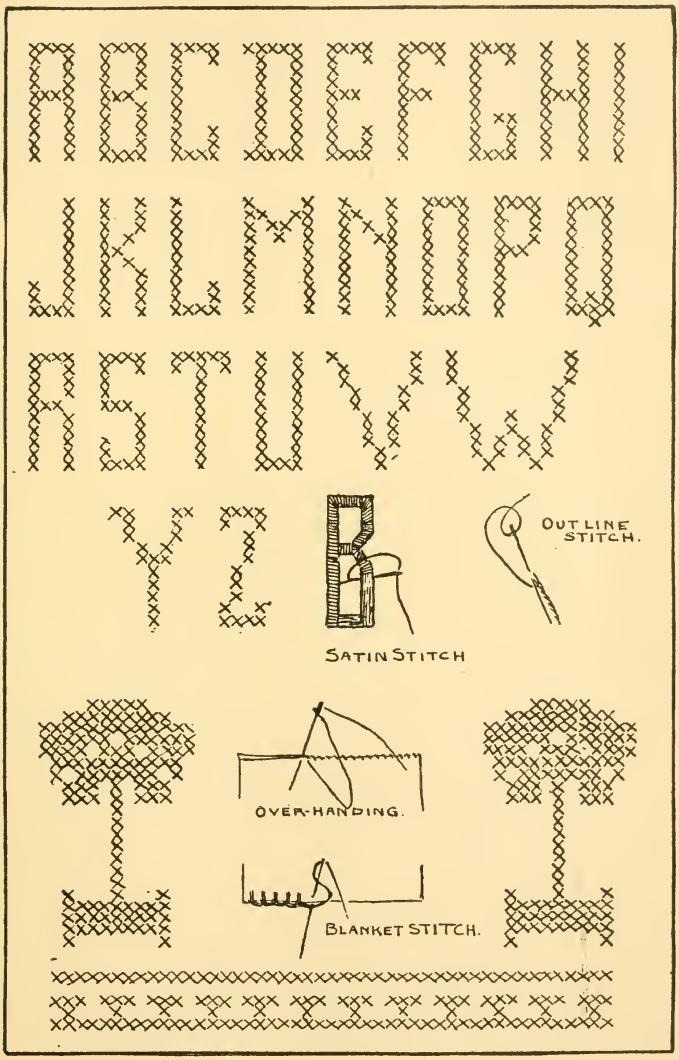
Burlap ravels so easily, it is better to embroider the bag before you cut it the exact size. Also to make two rows of machine stitching about one-half inch from each raw edge.

Let the crease in the middle of the cloth be the center of the bottom of the bag. (This brings both selvage edges to the top.)

Parallel with, and two inches above the fold, embroider one row containing seventy-nine cross-stitches. Above this work out the design of trees given in tail-piece. Page 13.

When this border is finished cut off the strip of extra burlap at the right-hand side. Make French seams 16½″ long at each side.

Make a one inch hem at the top, to hold the drawstring. In the outside cloth of this hem and even with each seam work button holes with embroidery floss the exact color of the burlap.



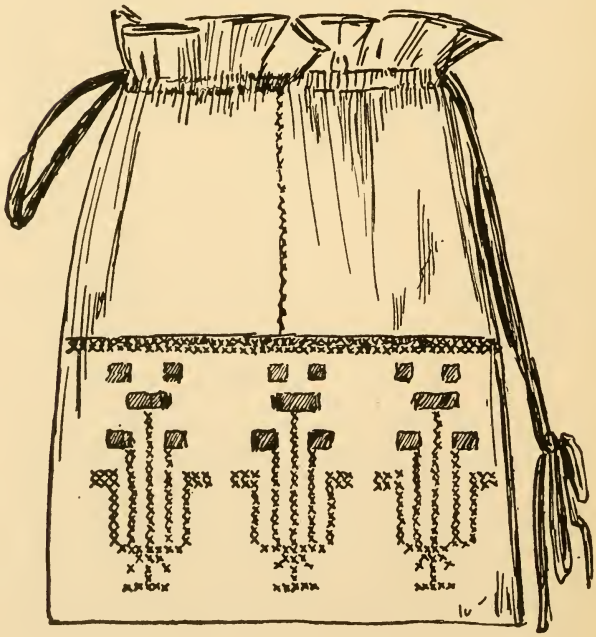
Cross-stitch Alphabet and Various Stitches.

Let the loops of drawstring come out at the button-holes.

If you wish you may embroider the owner's monogram on one side of the bag. Use large block letters, worked in cross-stitch. Place them near the middle of the space or in the lower right corner.

A SHOPPING BAG.

We are sure that sister,
When next she goes up town,
Will take this lovely bag, we made
To match her shopping gown.



AN EMBROIDERED SHOPPING BAG.

Let us make a shopping bag for sister's gift. We must use the same colors as her shopping gown or make the bag of a neutral color and embroider the design in rather dull tones that will harmonize with almost any frock.

The bag may be of coarse linen decorated with a surface pattern or a border worked in cross-stitch; or it may be similar to the one in the illustration. It was made by joining two strips of brown ribbon, folding, crosswise through the middle, to form the bottom. Before the sides were fastened together the embroidered band was sewed on.

This band is a strip of écru canvas folded in the middle to form the bottom.

The design is done in brown and orange silk embroidery thread. The small oblongs are outlined with black. The main portion of the design is made in cross-stitch.

Cord is really more serviceable than ribbon for the drawstrings. The top is finished and the cord inserted as described for the school-bag.

PILLOWS AND CUSHIONS.

Beautiful and practical pillows and cushions may be made of coarse linen, canvas, or soft burlap embroidered with a cross-stitch design.

The size of the embroidery thread used depends upon the quality of the cloth. The coarser its weave, the heavier the thread should be.

The pillow design, a portion of which is given on page 27, is quite effective worked in old rose, dull green and black on a coarse tan canvas.

It requires two twenty-inch squares of the material.

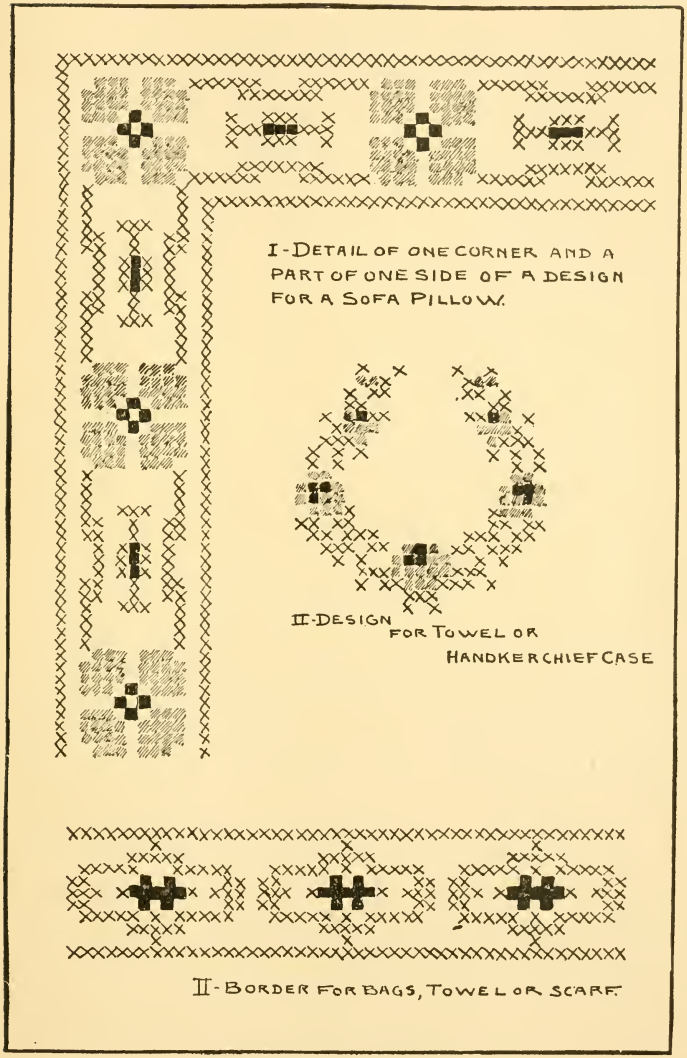
The "rosette" is used in each corner and repeated on each side three times between the corners. If your cloth is finer you will need more repeats of the unit.

By modifying your designs you can make an oblong instead of a square pillow.

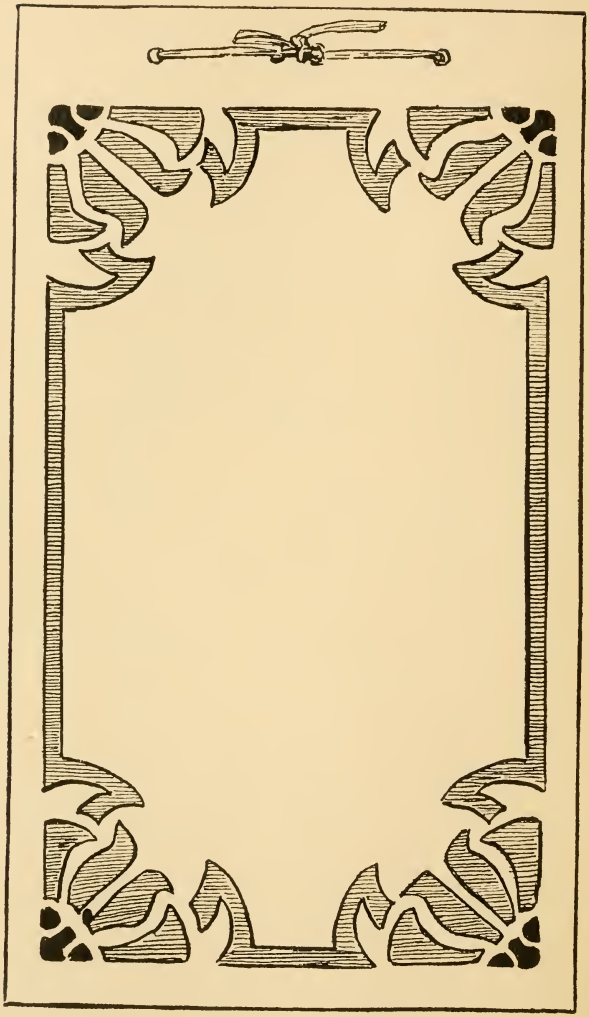
TOWELS.

The hemstitched huckaback towels are very pretty when decorated with cross-stitch embroidery.

At the middle, just a short distance above one hem, you may use the wreath of roses given on page 27 or the quaint little basket of flowers from page 14 or one of the borders may go across the end, or you may use a monogram of the "block" letters shown on page 23.



Cross Stitch Designs.



A Small Blotter.

A SMALL BLOTTER.

Materials:

4 pieces of blotting paper each 3″ x 5¼″.
1 sheet of cover paper 3″ x 5¼″.
½ yard of silk cord.
Manila drawing paper.
Water-colors.

If you decide to use the design given on the opposite page, trace it on rice or tissue paper and transfer it to the cover paper. Go over the outline to insure a firm light line. Fill in this decoration with a flat wash of color. When dry, outline with ink.

If you prefer a different design, work out several preliminary patterns on oblongs of drawing paper each 3″ x 5¼″. Select the best one and apply it to the cover.

Put the cover on the blotters and at the left punch holes and fasten the 5 sheets together with the cord (see illustration). If you are unable to get cord the desired color, dye a piece of tape and use it for the fastening.

If you wish to give a small blotter to some friend in college, you may be able to use their college or society colors, and to plan a simple decoration of the monogram, seal or emblem of college, or fraternity or sorority.

A NEEDLE BOOK.

Materials:

2 pieces of linen each 6″ x 4″.
Oak tag or card board 5¼″ x 3¼″.
Pink and green wash silk or linen embroidery floss.
2 pieces of fine flannel each 4¾″ x 2¾″.
½ yard very fine gold cord.
¾ yard green baby ribbon.
1 paper needles of assorted sizes.

To make the needle book with the embroidered cover, first trace the design on rice or tissue paper. Go over the entire surface of the back of this paper with a soft lead pencil. Place this blackened side on one piece of the linen and trace over the design with a sharp lead pencil.

Embroider the design, then carefully press the linen.

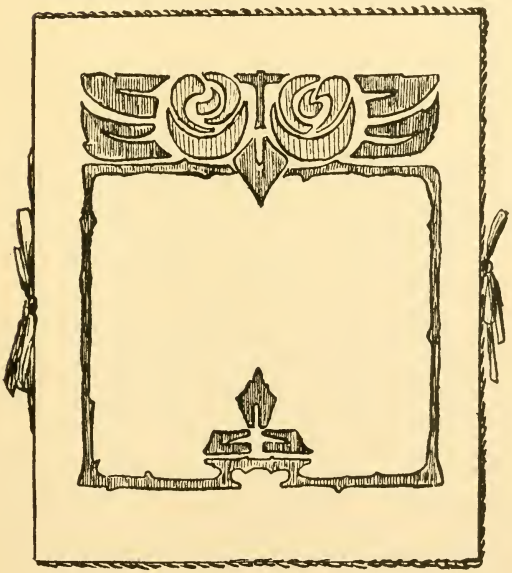
Draw a line through the middle of the cardboard. Score this line with the blunt side of a knife. Next cover the cardboard with the two pieces of linen. Overhand the edges, then finish by sewing on the fine cord.

Work a button-hole stitch with green floss on the edges of the flannel. Fold the two pieces of flannel and sew them to the cover. Use a long piece of ribbon to hide the stitches, tying it on the outside. Fasten short pieces of ribbon at the middle of the front edges of the cover to tie them together.

If you cannot embroider well, you can use bits of flowered ribbon or silk for the cover and so do away with the making of any design.

FOR MOTHER'S BIRTHDAY.

A dainty well made book,
All filled with needles bright,
Will be for Mother's birthday
A gift that brings delight.



A Needle Book.

TUMBLER COVERS.

How many times we have seen our friends hunt vainly for a lid to fit a tumbler, so that the contents may be kept clean.

Why not make some cardboard or oak tag tumbler covers and decorate them with stencilled designs?

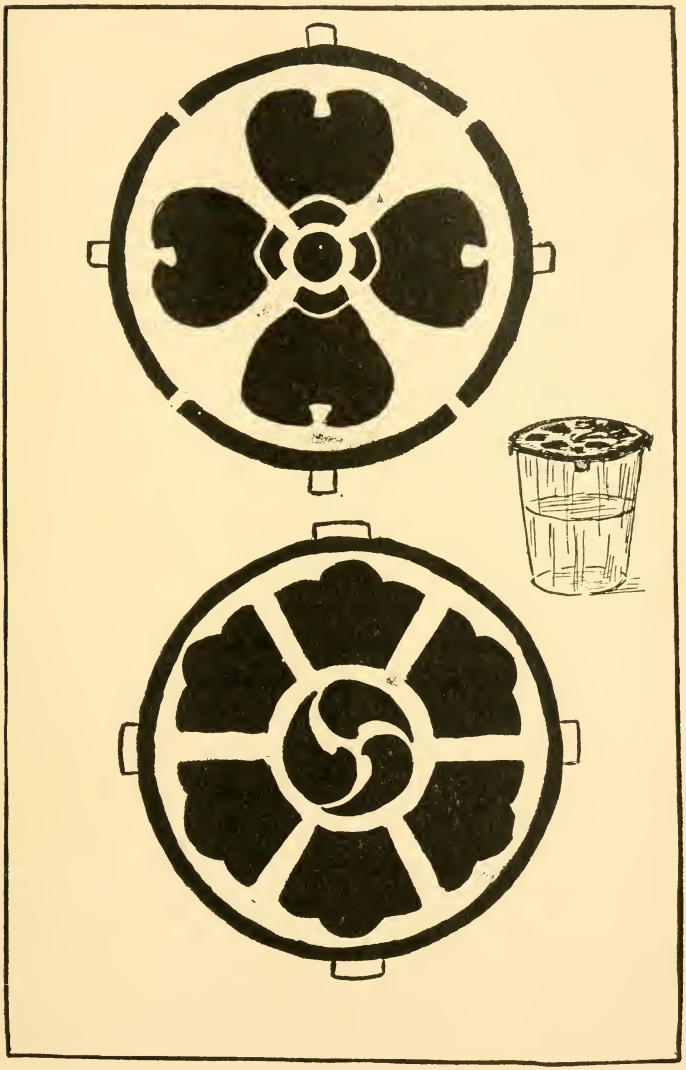
On a sheet of practice paper draw a circle somewhat larger than the top of the tumbler. Divide the circle into equal sections and decide upon a unit that may be repeated in each section and form a good design.

Many interesting decorations for circles may be found by studying Japanese designs, especially their "Crest Books."

Trace design on the cardboard; add the small flaps at the edge of the circle, as shown in the illustration.

Color the design. Cut out the cover. Before you bend the flap or tabs down at right angles to the circles, score the circumference at the top of each flap. These tabs will prevent the cover from slipping off the tumbler.

If you wish, a loop of cord containing one large Indian bead may be fastened in the middle of the circle; and serve as a lifter. The ends of the cord should be tied on the back or under side of the card in a hard knot with the ends cut close.



Designs for Tumbler Covers.

A PIN CASE.

Materials:

2 circles of linen or silk each 2½″ in diameter.
2 circles of card-board 2″ in diameter.
Tracing paper.
Pins to be placed in edge of case.

A small, round pin case, that may be carried in a shopping bag, purse or card case, will often serve as a sort of "first aid to the injured" clothing; holding rents together until one can secure the skilled service of a needle and thread.

To make this pin holder, gather one circle of the cloth quite near the edge; place it over one of the card board circles. Pull the edges over, and draw up the gathering string and fasten the end of the thread firmly.

Cover the other cardboard; put the backs of the circles together and "over-hand" the edges.

If you have used a plain linen, you should decorate it with a stencil pattern. The designs given are the exact size. One of them may be transferred to drawing paper, then cut out for a stencil.

Before you apply the color to the pin-case, test it on a sample of the linen until you are able to put it on without its spreading.

If you have not had much experience stencilling, you would better use flowered silk or ribbon instead of the linen.

THINGS TO REMEMBER.

You should remember:—

To use a sharp, hard lead pencil and a brass edged ruler in drawing patterns.

To fold on the dotted lines and cut on the heavy lines of the pattern.

To use the blunt edge of the knife or scissors blade when you *score* a line. Press just hard enough to enable you to make a good straight fold on the line.

That ″ means inches.

To have each gift well made.

To avoid elaborate designs.

Design for Pin Case.

To mix a little more paint or dye than you are likely to use. The effect of the flat wash will be destroyed, if you must stop to mix more color when the design is partially done.

That water colors or dyes may be used to decorate the articles made of paper.

That oil paints diluted with turpentine and applied with a stiff bristle brush may be used for stencilling fabrics that are to be laundered. The oil paints are fast colors—if a warm iron is passed over the material before it is washed. There are also satisfactory dyes that may be applied with an atomizer. In using dyes be sure to test them to see that they are fast colors.

To try your color on samples of the cloth before applying it to the article that is being made.

To plan an embroidery design a trifle smaller, than you wish it to appear, because the threads tend to slip over the edge of the design and slightly increase its size.

To make the stencil pattern a little larger than the desired decoration, as it works out a little smaller than the original drawings.

That you may use a heavy drawing paper for a stencil pattern needed only two or three times, but you must use the specially prepared stencil paper or stencil board if the pattern is repeated again and again as in curtain borders.

If you have the dyes that are applied by means of an atomizer, you can use the beautiful Japanese stencils which are handled by many art dealers.

DRIVERS OR REINS.

Any of your very small friends will enjoy drivers or reins with jingling bells, to wear when they are running and prancing as a "pony."

Perhaps mother or father can show you how they used to do the spool knitting a long time ago.

You will need a tube of carpet warp or "carpet chain," of a good serviceable color.

Around the hole in the top of an empty spool drive 4 brads at equal distances. Be sure to place them straight. About ⅜″ of the brad should extend upward.

Let the end of the thread for about 6″ pass through the hole in the spool, then tie a loop over one of the brads, take the thread to the left and make a loop over the second brad, then go to the third and fourth brads in the same way.

For the second row bring the warp firmly, but not too tight in front of the first brad, and with a long sharp pin lift the loop over the head of the brad, pass to the second, third and fourth brads and repeat the stitch.

Continue knitting this same stitch. As the rows are added the finished strand will slip through the center of the spool.

Knit two and three-fourths yards. Cut the warp leaving a five-inch piece.

To remove the knitting from the spool, put this short thread through the first stitch as you lift the loop over the top of the brad. Repeat the process with the three remaining stitches.

Slip the strand from the spool and sew the two ends together using the piece of warp left in the beginning of the work.

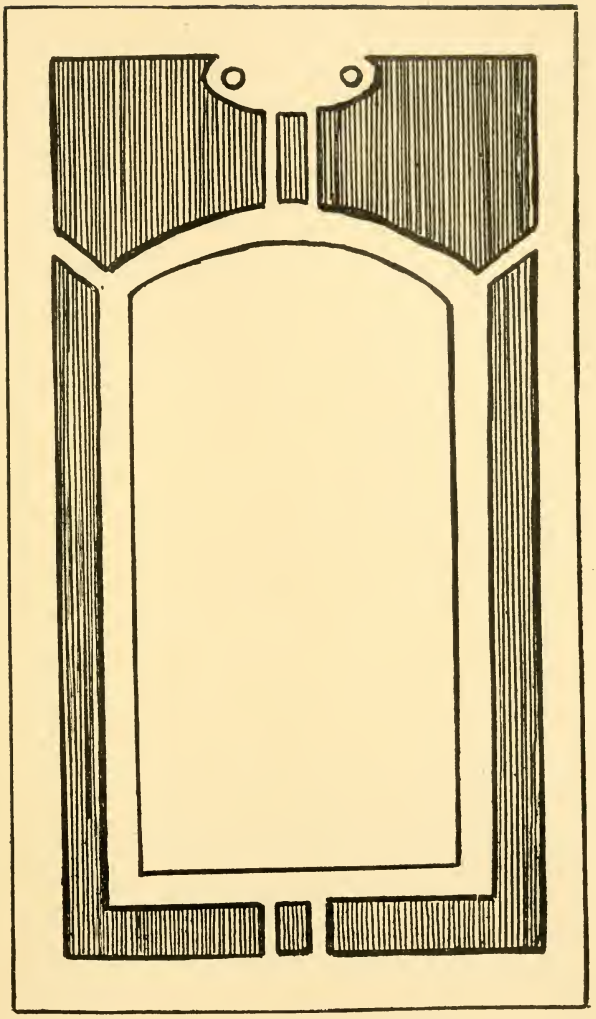
Knit a 10 inch strand. On this piece sew ten tiny brass sleigh bells. Fasten the strip with the bells from one side of the reins to the opposite side, leaving a loop long enough to slip over the head of the wearer. When in place, the band with bells goes across the chest.

ANOTHER WAY TO MAKE DRIVERS.

If you cannot do the spool knitting get someone to teach you how to crochet the cord. Use the carpet warp and knit it with a steel crochet needle.

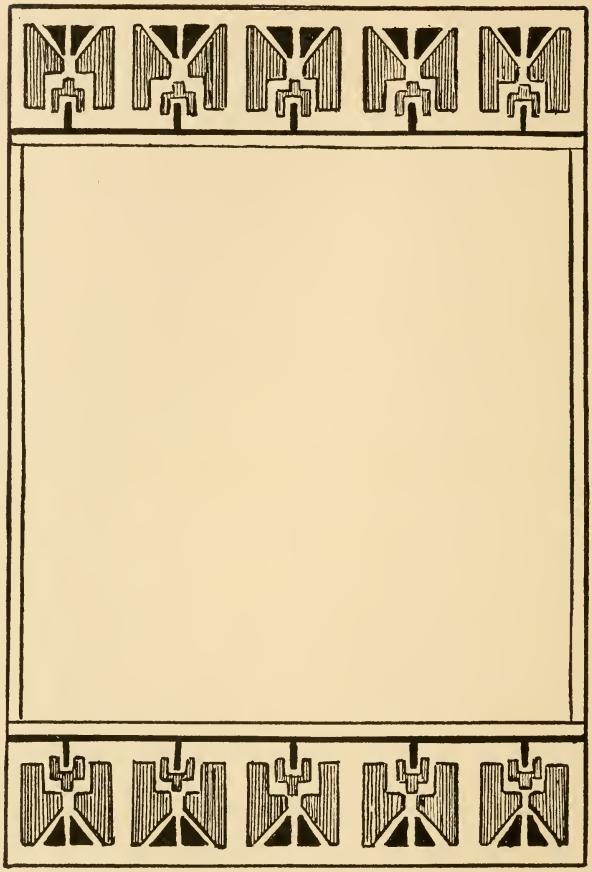
Chain four stitches and fasten them into a ring. For the second row make one double crochet in each stitch of the ring. Continue knitting this same stitch adding row after row until you have the desired length made.

These heavy cords, made by either the spool knitting or crochet form excellent drawstrings for laundry or school bags.



A MATCH SCRATCHER

On a piece of heavy, brown mat board 4″ x 7″ stencil a design in a darker tone of brown. Mount a piece of sandpaper 2¼″ x 4⅜″.



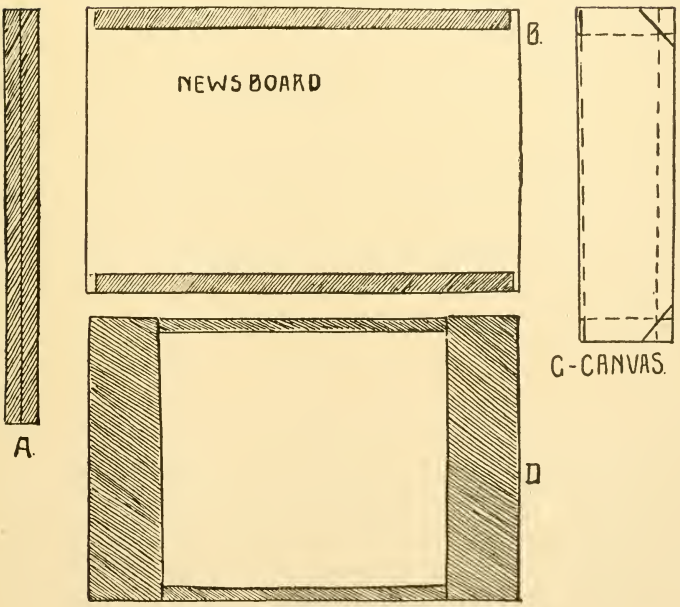
A DESK BLOTTER.

When father writes a letter,
He sometimes spills the ink,
So for his polished desk I'll make
A blotter big, I think.

A DESK BLOTTER.

Materials:

Newsboard 12″ x 18″.
½ yard Tailor's canvas (Light Brown).
Colored blotting paper 11½″ x 17½″.
Lining paper 11½″ x 17½″.
Manila drawing paper for practice work.
Water color paints.
Paste and scissors.



Working Drawing for a Blotter.

A desk blotter will be an acceptable and practical gift for father or almost any of your grown up friends.

Select colors that will harmonize with other furnishings of their room.

To make this blotter, cut 2 strips of canvas 1½″ x 17½″. Fold each strip through the middle lengthwise. See A. Cover one entire surface of each strip with paste and then use them to bind the long edges of the newsboard. See B. Work rapidly, press the canvas in place with a clean, white cloth. Be sure there are no air blisters under the strip.

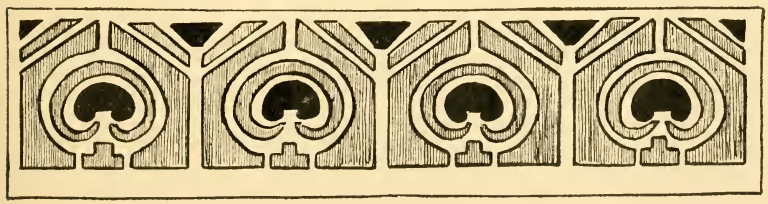
Cut two strips of canvas 4″ x 14″. On each strip parallel with and ¼″ from one of the long edges draw a line. Parallel with and ¾″ from the other long edge draw a line. Parallel with and 1″ from each short end draw a line. Study sketch C. Draw and cut on the heavy lines. Put paste on the ¼″ space and fold it up with the line on the inside. This fold serves as a hem for the strips, which are to be used as pockets across the ends of the board. Put paste on the spaces marked 1, 2 and 3 and fasten them down to the back of the board. Be sure you place the pencil marks next to the board to hide them.

Cover the entire surface of the large sheet of lining paper with paste and place it on the back of the board. Put it under a weight to dry.

Next begin to plan a design that will fit the space 3″ x 12″. Select a unit and arrange it to form a border. Place it on a strip of manila paper. Study the various borders in the book and select the one you wish to use. There are several of them that have continuous lines. If you select one of them, you must break these lines by "ties" as we are to use a stencil design. When your design is satisfactory, cut it out for a stencil pattern.

When the paste is thoroughly dry, place the stencil on the canvas pocket and fill it in with colors. Be sure you repeat the exact color of the blotter in the design. If you wish, a second color may be used for a portion of the decoration.

The blotter shown on page 40 was worked out with a brown color scheme. The larger spots are a dull old orange, the margin lines and the smaller spots repeat the exact brown of the blotter. The lining paper is tan almost the color of the canvas. The outline is black.

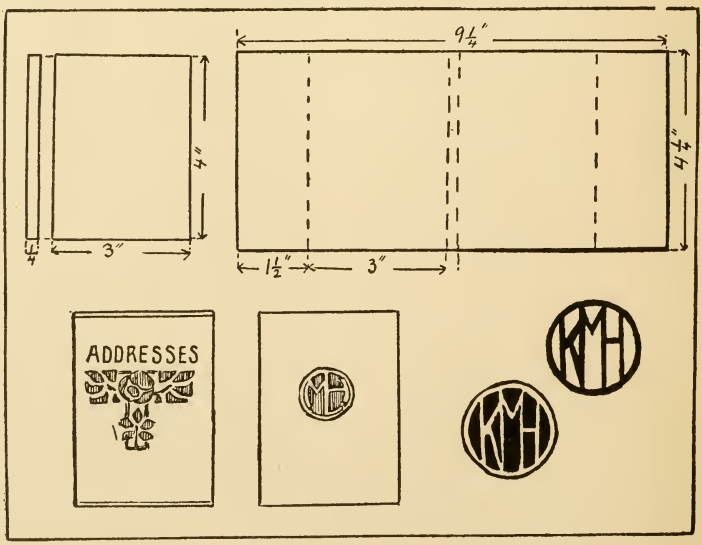


AN ADDRESS BOOK.

The book we used is 3″ x 4″ and ¼″ thick. The drawing shows a cover made of canvas. The dotted lines represent the folds. You will note that the linen extends ⅛″ beyond the top and ⅛″ beyond the bottom of the book, 1½″ is allowed at each end to fold over and form a pocket.

The light lines parallel with the top and bottom edges each represents a row of machine stitching that holds the fold in place.

Stencil a design on the front and the owner's monogram on the back. Then slip the covers of the little book in the pockets made by the folds.



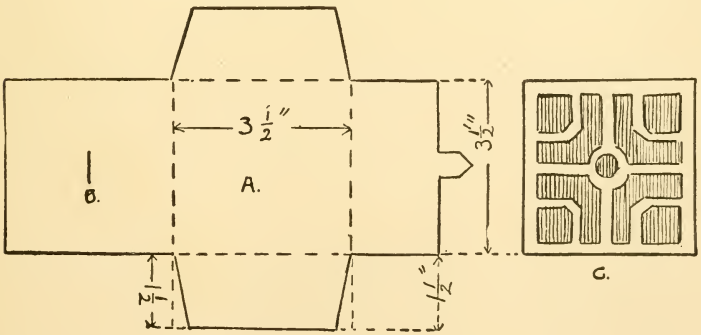
A STAMP CASE.

You will have no difficulty in making this little case for postage stamps, if you follow the drawing where the dimensions are all marked.

Draw the pattern with very light lines on a 6″ x 9″ sheet of cover paper. Cut on the dark lines; score, then fold on the dotted lines. At the point marked B cut a one-half inch slit. When the case is closed the strap is slipped into this slit.

The outside of the square marked A may be decorated with a stencil design similar to that shown in C.

This same design might be used as the unit for a surface pattern and stencilled on a cushion or pillow top.



Stamp Case.

CALENDARS.

May your fondest dream come true,
Is my New Year's wish for you.

Calendars are appropriate New Year's gifts for any of our friends.

If you paint well, draw a decorative landscape similar to the one on the opposite page; color it with flat washes.

When dry, trim and mount on a panel of heavy mat board of a neutral color. Make the proportions of mat, picture and calendar about the same as those of the illustration.

If you can not paint buy a reproduction of a picture by some well known artist and mount it with a calendar on a mat, which repeats some tone in the picture.

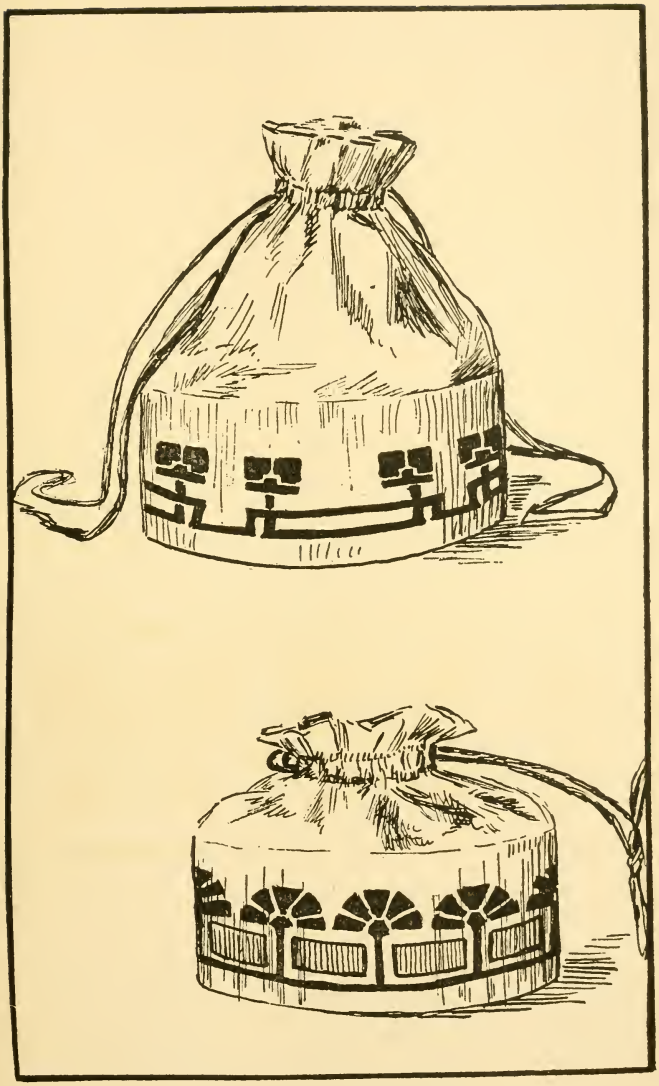
The postal card reproductions of some of the paintings in the Metropolitan Museum are beautiful enough to be used for a calendar decoration.

Punch three holes near the top of the mat board; through them run a cord of the exact color of the board. Use this card as a hanger.

A Calendar.

A COLLAR BAG.

Big brother goes to college,
And for his gift I'll make
A collar bag with stencilled band
That he may with him take.



Stencilled Collar Bags.

A COLLAR BAG.

Materials:

A piece of linen large enough to make two circles 7″ in diameter and a strip 20″ x 8½″.
A piece of silk for lining 20″ x 8½″.
2 circles of pasteboard or heavy cardboard 6⅜″ in diameter.
1 strip of oak tag or cardboard 21″ x 2½″.
2 yards of silk cord, either the color of the linen or of some part of the design.
Stencil outfit.

A collar bag makes a good practical gift for big brother. He will be sure to like it if you use his favorite colors for the design. Either tan or gray is a good color for the linen.

First cut a strip of drawing paper 20″ x 2½″. At each end lay off enough for the seam. Be sure the remaining length will exactly fit the circumference of the circle. Divide this strip into four or five equal parts. Plan a unit that may be repeated in each space for the design.

When the drawing is satisfactory, cut the stencil. Place this border about 1¼″ from the lower edge of the linen strip. Use one or two colors for the design.

Cover each circle of pasteboard with the linen, then "overhand" the two circles together. Seam together the ends of the linen forming the upright part of the bag. Line it with the silk. Turn in the two lower edges and carefully baste

them together; then finish with the blind stitch. Over-hand this to the circle on the wrong side. Turn.

Two and one-half inches from and parallel with the top fold make a row of stitching. Above this ½″ or ¾″ make a second row of stitching. In the space between these rows work a vertical button-hole at the seam, and another exactly opposite it.

Cut the cord into two equal lengths and insert the pieces in the button-holes. The ends of cord may be tied together in hard knots and finished with Indian beads or Japanese tassels or they may be sewed together neatly and pulled down to the buttonholes.

Next, rip the lining seam at the bottom far enough to insert the 21″ strip of cardboard, between the two folds of linen. The one inch lap of this cardboard helps it to stay in place, but you must also sew the lining and outside seams firmly together just above the cardboard.

Any of the various borders given in the book may be modified for the design.

STENCILLED BAGS.

The shopping bags sketched on page 53 were made of linen. Each one requires a strip 9″ x 23″.

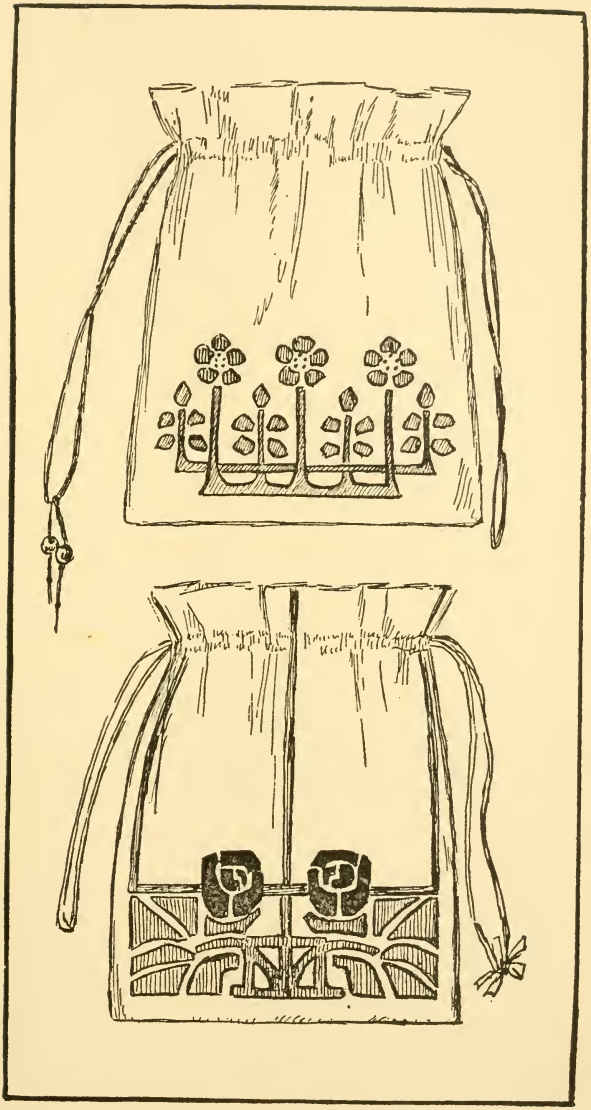
A fold through the middle of the cloth forms the bottom. A basting thread should be run along this fold and the linen then unfolded. Above the thread a design is stencilled.

When the color is thoroughly dry, the sides are to be seamed together with a French seam. The cloth is turned in at the top to make a 1¾″ hem. One-half inch above the stitching made by the hem place another row of stitching. Two button-holes should be worked and the draw-string inserted through them.

Near the ends of the cord, of one bag, Indian beads, that repeat the rose and green colors of the design, are tied.

Similar bags may be made in which you vary the size according to the use of the bag. One of the borders on page 83 might be stenciled across the lower portion of a large laundry bag made of denim or Russian crash joined together.

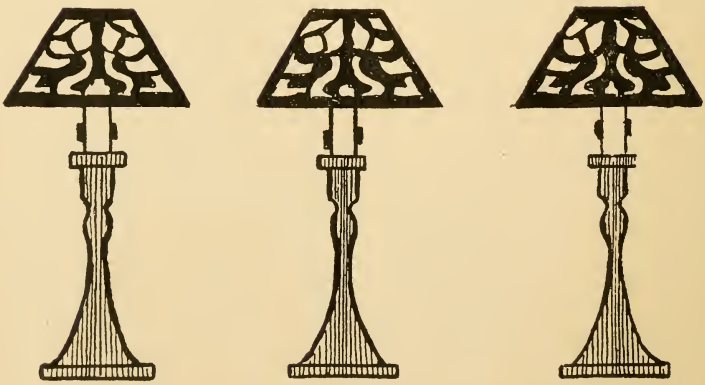
The designs given on page 53 are quite effective worked out in either French embroidery or with the darning stitch, if you do not care for the stencil work.



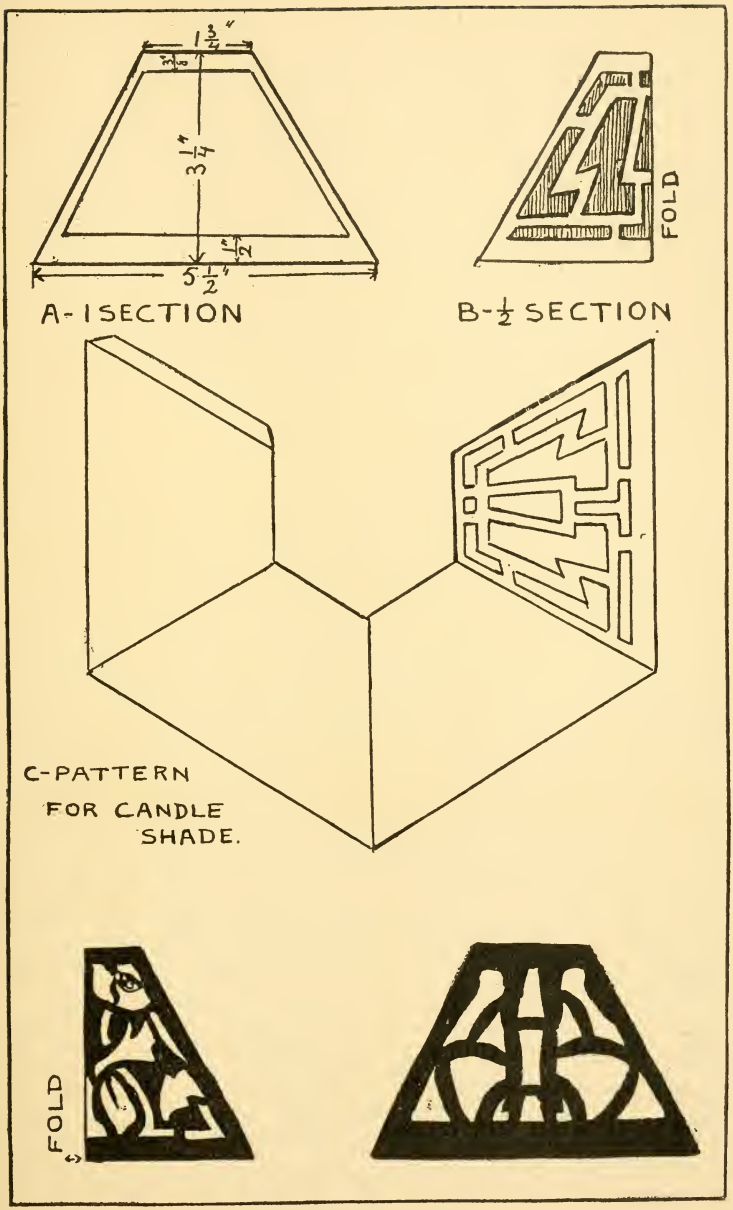
Designs for Shopping Bags.

MOTHER'S PARTY.

When mother gives a party,
We youngsters do delight
To deck the house with posies gay
And shade the candles bright.



Designs for Candle Shades.



Patterns for Candle Shades.

A CANDLE SHADE.

Made of four sections.

Materials:

Cover paper or heavy unglazed construction paper in dark green, brown or black.

Tissue paper or Japanese rice paper, dyed the desired color.

Large sheets of white or manila drawing paper for practice work and stencil patterns.

Paste and glue.

Sharp knife or scissors.

Suppose you make several candle shades to give Mother or big sister. Be sure to select colors that will harmonize with the decorations of their room.

On practice paper, draw one section of the candle shade, using the dimensions given in Fig. A. Cut out this drawing; place it on the cover paper, trace around it with a sharp, rather hard pencil to insure a firm light line. A true line can be obtained by placing a ruler with its edge exactly over the edge of the pattern.

Trace the remaining three sections, arranged to form the complete pattern as in Fig. B. Add the paste flap.

Make several single sections of the drawing paper and use them for practice drawing of the design. On each draw light marginal lines parallel with the edges. Fig. A. shows the dis-

tance these lines should be from each edge. Then fold through the middle and plan for a bilateral, stencil design.

Be sure some of the spots follow the marginal lines. A design parallel with the structural edges seems to become a part of the object. See Fig. C.

In this type of work the design "ties" should be heavier than in the regular stencil pattern.

Continue this practice work until you have a satisfactory decoration. Then place it on each section of the cover paper and trace.

Cut out the traced design with a very sharp knife or with small sharp scissors.

In a saucer, mix the paste with water, until it is smooth and creamy. Apply it to the entire back surface of the shade. Quickly place the design on the lining paper; press firmly with a clean, white cotton cloth. Put it under a heavy weight to dry.

When thoroughly dry, cut out on the outside lines of the pattern with sharp scissors.

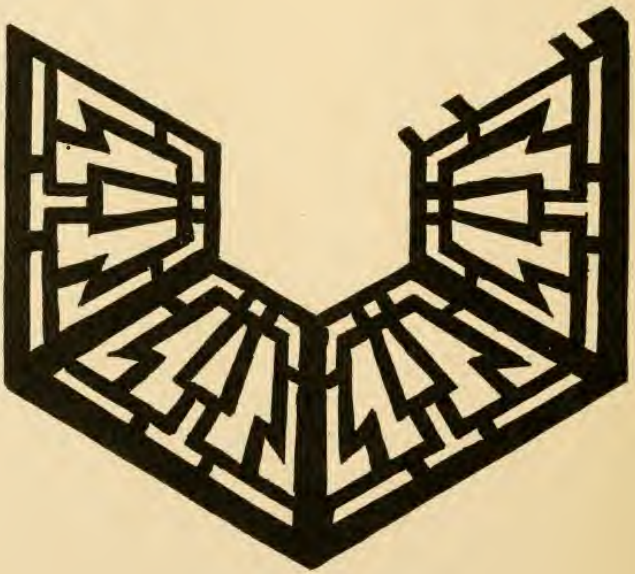
Bring one edge over the paste flap and you will see that some of the decorative spots pass over it. These portions must be cut accordingly, before you apply the glue and fasten the sides of the shade together.

If you prefer a circular shade to this four-sided style you can easily work out a pattern.

Use heavy wrapping paper for your experimental patterns. Begin by drawing two concentric circles for the upper and lower edges of the shade. You can use a trifle over a half of the circle of paper.

When you have the desired shape and size, divide it into sections, then work out the design and apply it to the cover paper. Cut out the openings and line with colored rice or tissue paper. Follow the directions given for 4-sided shade in pasting and finishing this circular shade.

Similar forms may be made for the electric lights.



Pattern for Candle Shade.

A MAGAZINE COVER.

For Grandpa's magazine,
A cover I will send.
'Twill keep the pages fresh and neat
When he the book does lend.

A MAGAZINE COVER.

This magazine cover is planned for one of the magazines with the medium size pages, but you can enlarge the pattern and make it fit any magazine or paper covered book.

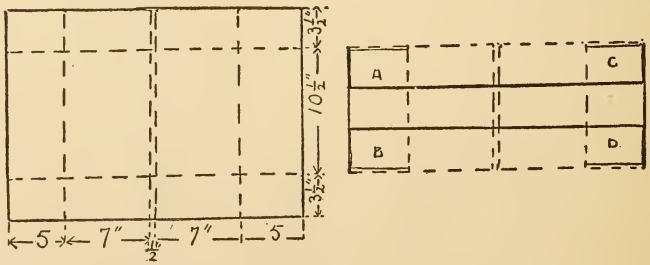
On a sheet of heavy cover paper 17½″ x 24½″ draw light lines as indicated by the drawing I. Fold on the dotted lines at the top and bottom. See II. One-fourth of an inch from these folds, draw lines on the oblongs A, B, C and D, as shown in the pattern. Put glue on these narrow spaces. Fold over both ends of the cover to form pockets.

Decorate with a stencil design or with a stick-printing surface pattern.

Fold on the two remaining lines and slip the magazine in this case.

"For love the smallest gift commends;
All things are valued by our friends."

—THEOCRITUS.



PATTERN FOR MAGAZINE COVER.

STICK-PRINTING.

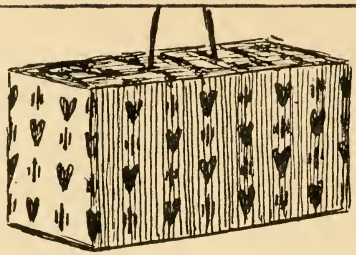
The sticks are about two inches long, they vary in thickness; the ends are circles, squares and triangles. For the long marginal lines of borders use the sides of the sticks.

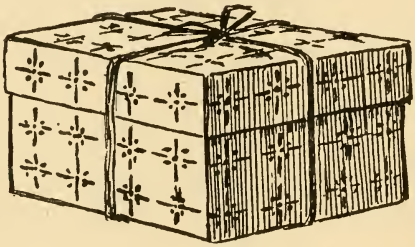
If the lesson is to be done with water colors, a piece of white felt about an inch square is placed in the water pan of the color box. It is *thoroughly saturated* with the desired color. The end of the stick is placed against the felt pad, then quickly lifted and pressed firmly against the practice paper. If the print is satisfactory, the stick is again touched to the pad and pressed on the space to be decorated. Be sure to make only one print before returning the stick to the pad.

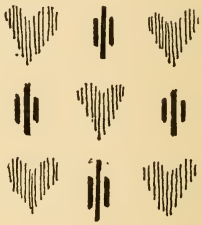
There are specially prepared outfits for this work, that may be purchased from reliable art dealers at a very reasonable price. The fast colors used in these special boxes have the advantage over the water-colors, in that they may be applied to cloth that is to be laundried or exposed to a strong light.

Among the problems worked out in this book are stick-printing decorations on candy boxes, envelopes and wrapping paper.

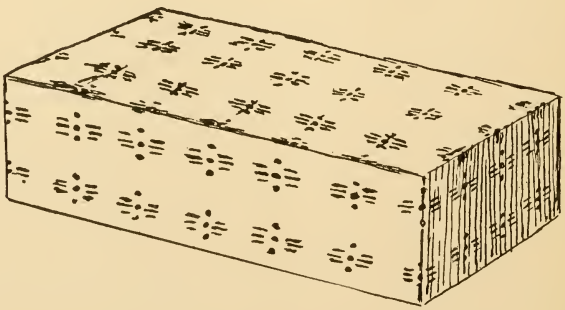
Stick-printing may also be used in making appropriate designs for book-covers and many other useful articles.







DETAIL OF DESIGN FOR SURFACE PATTERN.



Candy Boxes.

CANDY BOXES.

With Mother's help even the little kindergarten people can make some practical and artistic boxes and baskets, to be filled with nuts and candies.

The necessary materials are tinted cover paper, or construction paper, paste, scissors, water colors, and perhaps a little raffia or cord.

Box I. is strong and very easily made. Draw it according to the pattern on opposite page. Score, then fold on the dotted lines. Cut on the heavy lines—put paste on the corner squares and fold them on the inside.

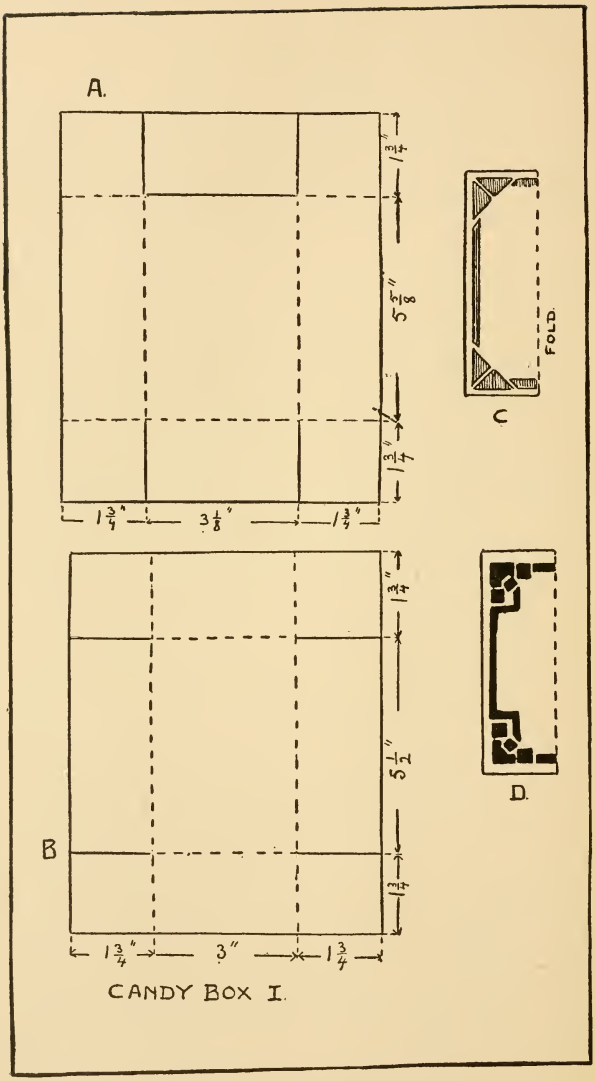
You will note that the lid is 1/8″ larger than the bottom of the box. See A.

The decoration must be placed upon the lid before it is pasted together.

The easiest method is to cut a simple, geometrical design of a contrasting and harmonious paper and mount it upon the lid of the box. See C.

However, one may use a very simple stenciled design as shown in D. Notice that both C and D picture only one-half of the decoration; the dotted line represents a lengthwise fold through the top.

If the boxes are for Christmas it is well to use the Christmas colors, green and red. If they are



Pattern for Candy Box.

Easter gifts some of the Easter symbols may be used. Yet it is always safe to select geometrical designs. That is one reason why beginners get such satisfactory results with the stick-printing.

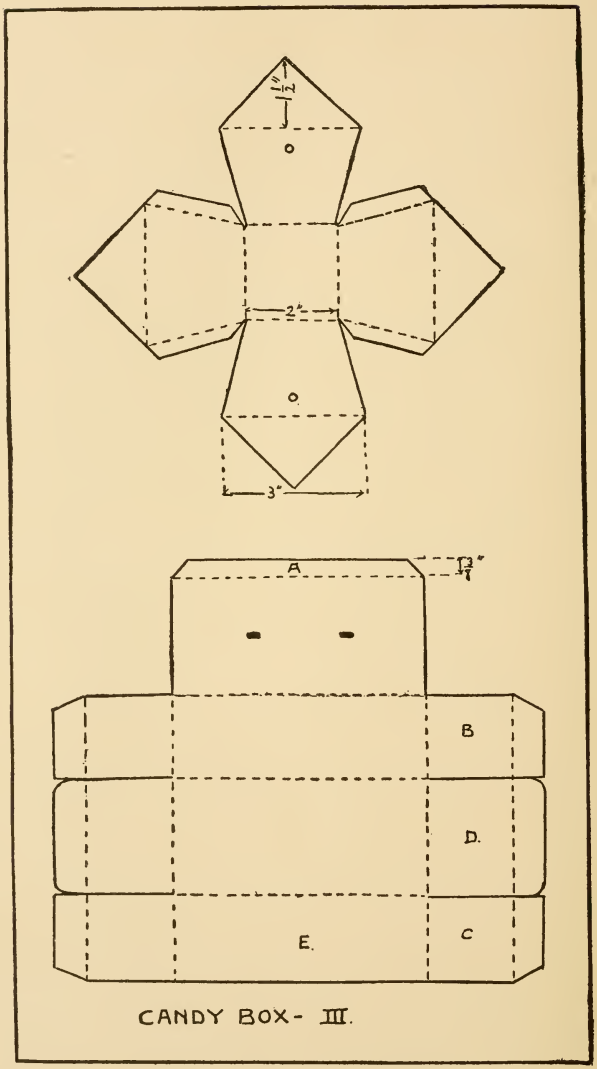
Box II. may have a hanger of braided raffia, if it is to be hung on a Christmas tree. If you decide to use it as an individual table decoration, the handle should be made of a strip of cover paper, 9″ x ¾″. If colored paper is used for the decoration of the triangles then mount a strip 9″ x ¼″ on the top of the handle paper.

The construction of Box III. is shown in the working drawing. Draw the pattern on the cover paper, cut it out; add the decoration.

Cut the slits marked on the oblong E. Through these openings put a piece of colored tape or cord; leave a loop long enough to form a hanger or handle and tie the ends in a hard knot on the wrong side.

Place glue on the strip "A" under the oblong on the opposite side. Press from the inside with a ruler until it is firmly fastened. Then fold B over the opening, place C on top of B and D on top of C with the flap going on the inside of the box. This end will stay in place without paste.

Use the opening at opposite end of the box when filling it. Then fold the three pieces over to close it.



Pattern for Candy Box.

DECORATED WRAPPING PAPERS.

Artistic wrapping paper adds much to the interest of a gift. And you will all enjoy printing the designs on your Easter or Christmas wrappers.

You will need a sheet of white blotting paper 16″ x 20″. Lay it off in 2″ squares. Use a sharp, soft lead pencil for these lines.

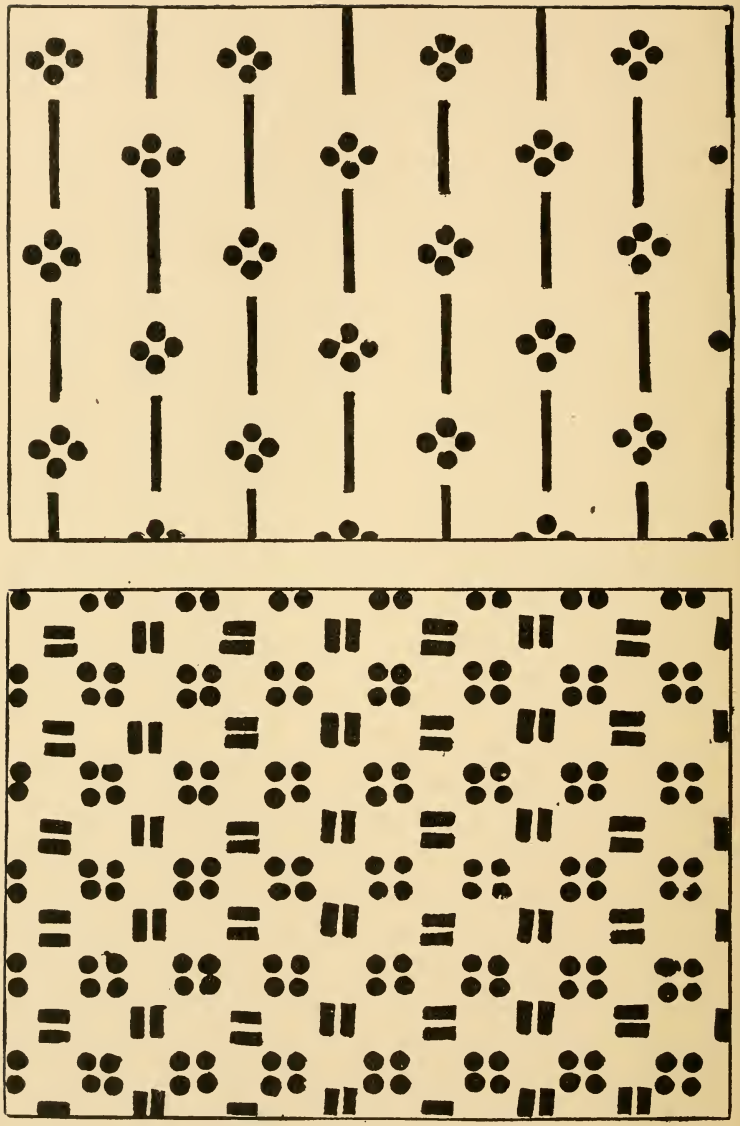
Place a sheet of white tissue or Japanese rice paper on the blotter. The penciled lines will show through and serve as a guide for arranging the spots to form a surface pattern. For Christmas use the red and green colors, for Easter violet and green.

Work out with the stick-printing, following the suggestions previously given for that method of decorating.

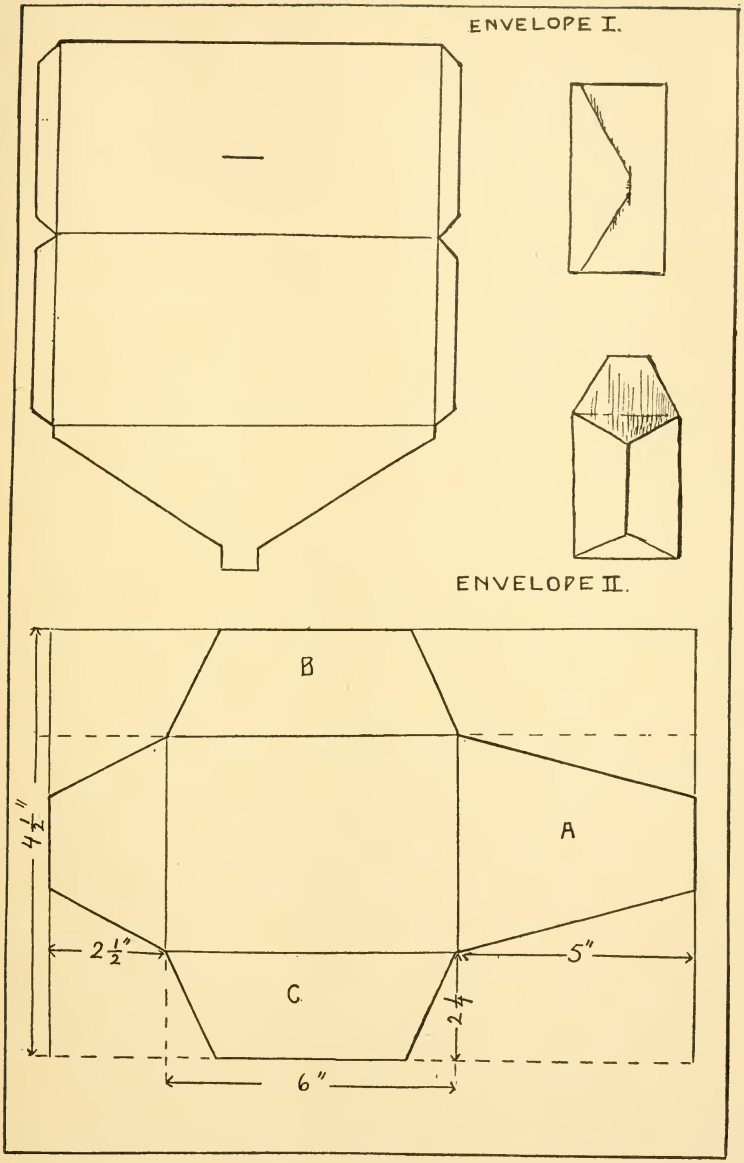
The plain white paper napkins may be used instead of the tissue paper, or you may use heavier papers. If you substitute a heavy paper you will be unable to stamp your design by the lines on the blotter. It will then be necessary to lay off the wrapping paper in the 2″ squares. If you use a very hard, sharp lead pencil and press lightly, the lines will serve as guides and yet not mar the effect of the design.

"A small gift but well timed."

—*A Latin proverb.*



DESIGNED AND PRINTED BY A NINE YEAR OLD BOY.
Decorated Wrapping Paper.



Patterns for Envelopes.

ENVELOPES FOR GIFTS.

Beauty may be added to your small gifts by enclosing them in envelopes or cases made especially for them.

After studying the drawings decide upon the size of the envelope you will need. Work out a full size pattern on drawing paper. Cut and fold it. Plan the design to fit the face of it. Then make the envelope of cover paper and decorate it with water colors. Fasten it with one of your seals.

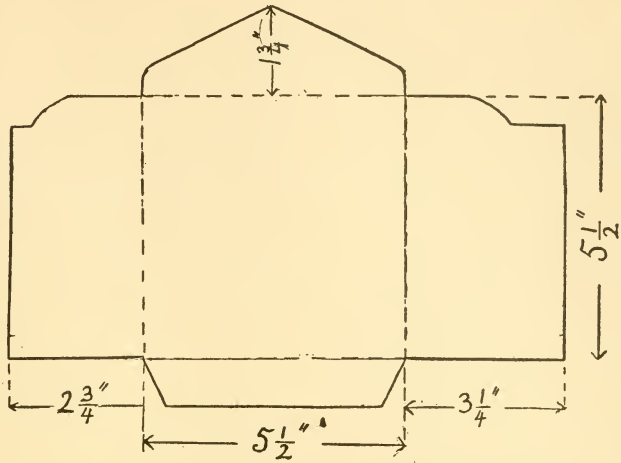
You will have no difficulty in following the directions given in the drawings, if you cut on the heavy lines and fold on the light or on the dotted lines.

The post-card case makes an interesting gift.

Use very heavy cover paper or oak tag and decorate with an appropriate design.

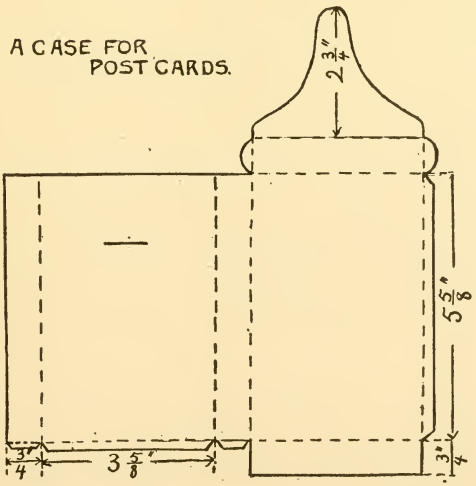
When completed fill it with postals. Use care in their selection. Artist friends will enjoy cards showing reproductions of pictures by good artists; other friends may prefer a selection containing quaint bits of our own country or things seen in your own town.

If you have a kodak you can make your own picture postals. Grandmother and Grandfather will be sure to like a collection showing your home, family and friends.



A SQUARE ENVELOPE.

A CASE FOR POST CARDS.



Patterns for Envelopes.

HANDKERCHIEF CASES.

Case No. I.

To make this dainty little gift you will need two oblongs of paste-board each 3¾″ x 6¼″. Two strips of printed or brocaded material (silk, cretonne or chintz) 4¼″ x 13″.

Over each paste-board put a thin layer of cotton sprinkled with a good sachet powder. Then cover with the printed cloth or with plain linen upon which you have previously embroidered a design. To cover the oblongs, first baste the edges together, then finish with the "over-handing" stitch.

Of silk elastic, that repeats some color of the design, make a band, that will slip over the cover when there are seven or eight handkerchiefs between the oblongs.

Case No. II.

This case is made just exactly as the one previously described, excepting that 5½″ squares instead of the oblongs are covered with the printed fabrics.

If you wish you may cover the elastic with ribbon before you make it into the band, and fasten it with a small rosette of the same ribbon.

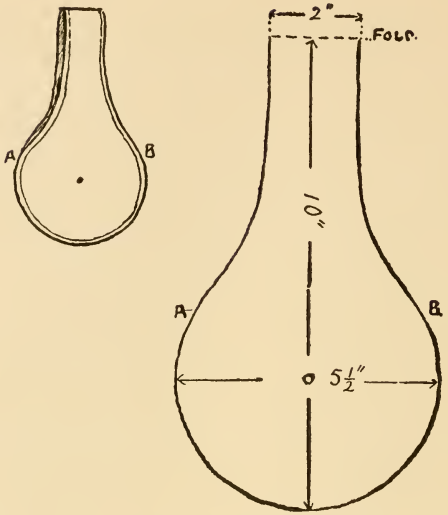
A BALL HOLDER.

Since the revival of all of the old-fashioned craftswork, several of your friends are sure to crochet. Now if they do not own a holder for their ball, that is the very thing for you to make for their Christmas or birthday gift!

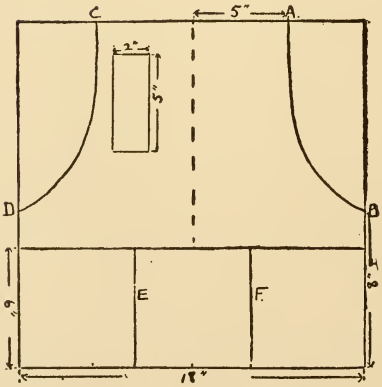
Study the sketch p. 74, and from the dimensions given, work out a full sized pattern on paper.

Fold a 21″ x 5¾″ strip of cretonne, silk or chintz through the middle crosswise; on this fold put the top of your pattern then cut through the two thicknesses of the cloth.

In the middle of one of the circles work a small eyelet. Then baste the two circles together, to the points A and B. To finish the edges begin at the point "A" go up along the strap and around to "A." (See small sketch.) Continue around the bottom of the bag binding the two basted sections together. When you reach the point "B" go around the arm strap back to the same point and fasten the end of the ribbon neatly.



A Ball Holder.



A "Carpenter's" Apron for a Child.

A "CARPENTER'S" APRON FOR A CHILD.

The small boy who likes to use tools will be very proud to own a carpenter's apron.

It is very quickly and easily made. Fold an 18″ square of striped ticking through the middle. The fold parallel with the stripes.

On the top edge 5″ from the fold place a mark A; on the edge 8″ above the corner place a mark B. With the cloth folded cut a curve from A to B. See the drawing which shows the apron unfolded.

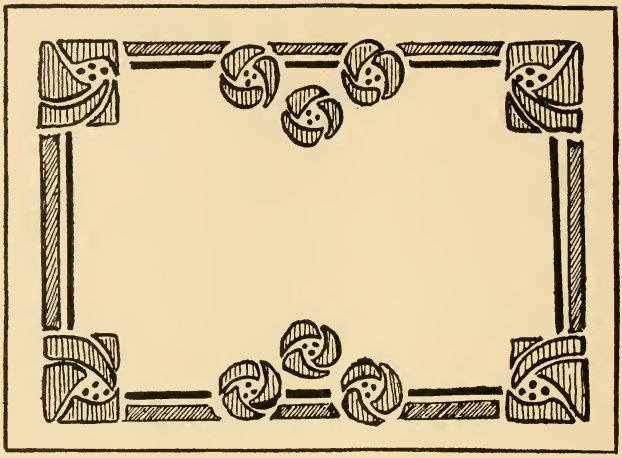
Sew a strip 18″ x 6″ across the bottom for nail pockets. This large pocket should be divided into three sections by stitching it to the apron, see lines E and F.

Hem all raw edges.

Double a 12″ x 2″ strip lengthwise and stitch the edges; sew it to the corners A and C. This forms a loop to slip over the head.

Strings are made by folding lengthwise and sewing the edges of two strips each 20″ x 2″. They are fastened to the apron at D and B.

A small pocket 2″ x 5″ may be sewed at the left for ruler and pencil.



Stencilled Pillow Tops.

STENCILLED PILLOWS.

Russian crash, scrim, burlap, pongee silk and handwoven linens, all take the colors well and make good practical pillow tops.

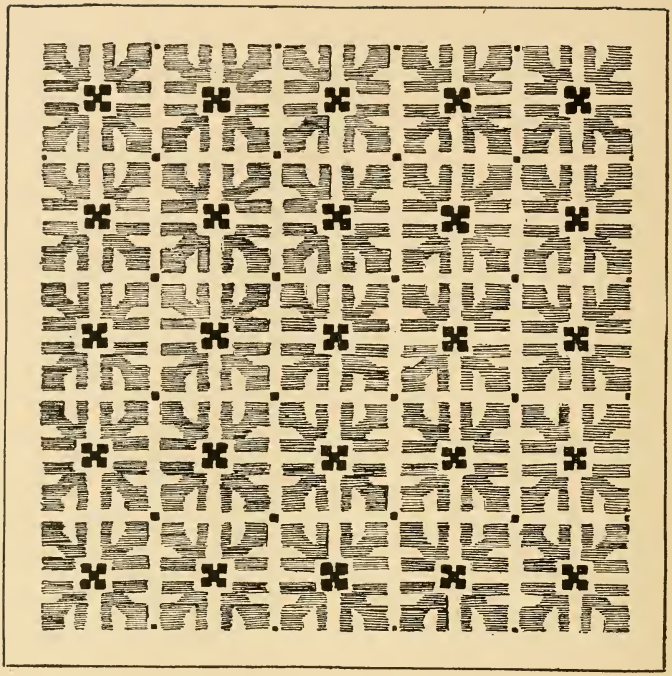
On Manila paper work out one-fourth of the design. From this trace the entire decoration on a large sheet of drawing paper, to see if the central space is a pleasing form. When the design is satisfactory, trace it on stencil paper or stencil board. Cut out this pattern with a sharp knife or scissors.

Place the cloth on a large sheet of blotting paper, then on top of the cloth fasten the stencil in place with thumb tacks. Be sure to use enough tacks to hold all portions of the design close to the cloth or the color is likely to run under the edges and mar the design.

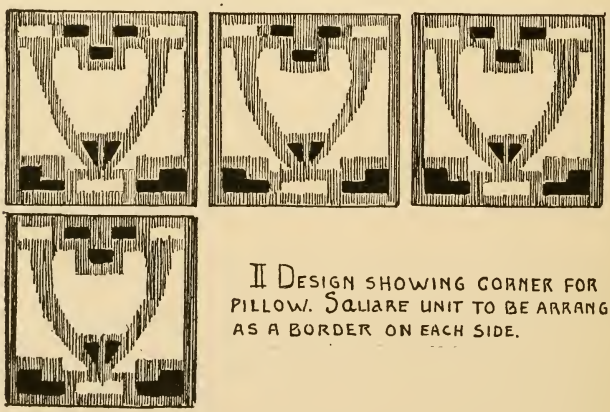
If oil paints diluted with turpentine are used for the stencilling, keep the work flat on the table as you apply the color. If you use the dyes with an atomizer the material must be fastened to a large drawing board. It is then held in almost vertical position as the color is sprayed upon the cloth.

In most of the stores where the stencil outfits are sold, you can be shown how to do the work.

Care must be taken to apply the color sparingly, so that the meshes of the cloth are not filled.



I. Design for stencilled pillow.



II Design showing corner for pillow. Square unit to be arranged as a border on each side.

Designs for Pillow Tops.

SCARFS OR RUNNERS.

Another acceptable gift for the house-keeper is a scarf or runner for a table, side-board or chiffonier.

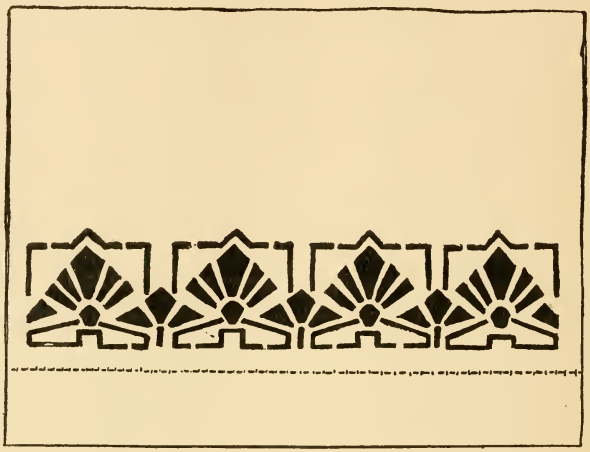
You may use scrim, Russian crash or linen in white or cream. Hem-stitch or fringe the ends and above this stencil a design.

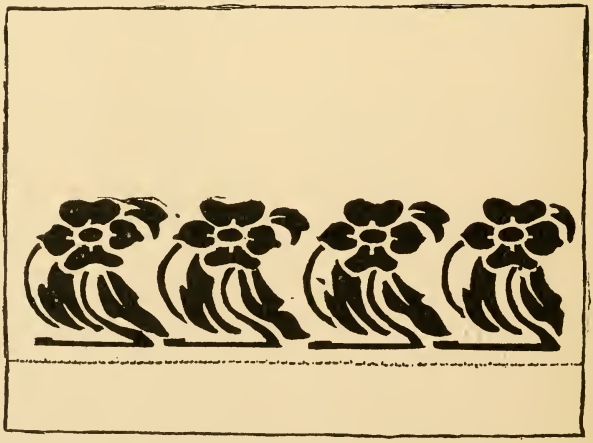
Many of the linens come in the narrow weave, by care you can find one of the desired width for your scarf. This will save you the labor of hemming or hemstitching the sides.

First work out your design on a sheet of drawing paper the exact width of the scarf. You must divide this strip into an equal number of spaces and modify your design to fit these spaces, because no parts of units should be used in the design.

Stencil with oil paints diluted with turpentine or with "fast" dyes.

Unless you have had some special instruction in designing you would better use a simple, conventional border across the ends only. It requires more skill to adapt natural forms to the end spaces or to have designs that pass along the sides.

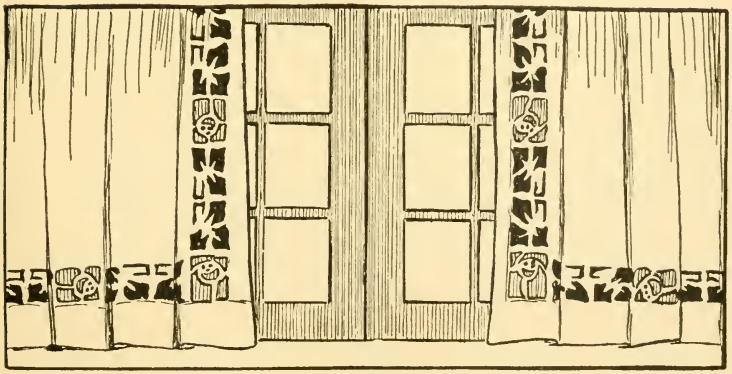




TWO DESIGNS FOR SCARFS OR RUNNERS.

STENCILLED CURTAINS.

On dainty curtains white,
We made a rose design.
For Grandma's gift at Christmas time
They were a present fine.



Stencilled Curtains.

STENCILLED CURTAINS.

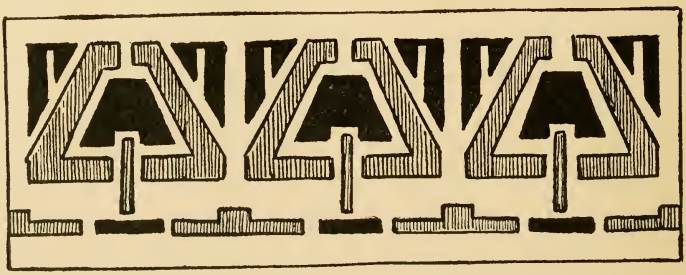
Scrim, cheesecloth or any of the sheer muslins may be used for stenciled curtains.

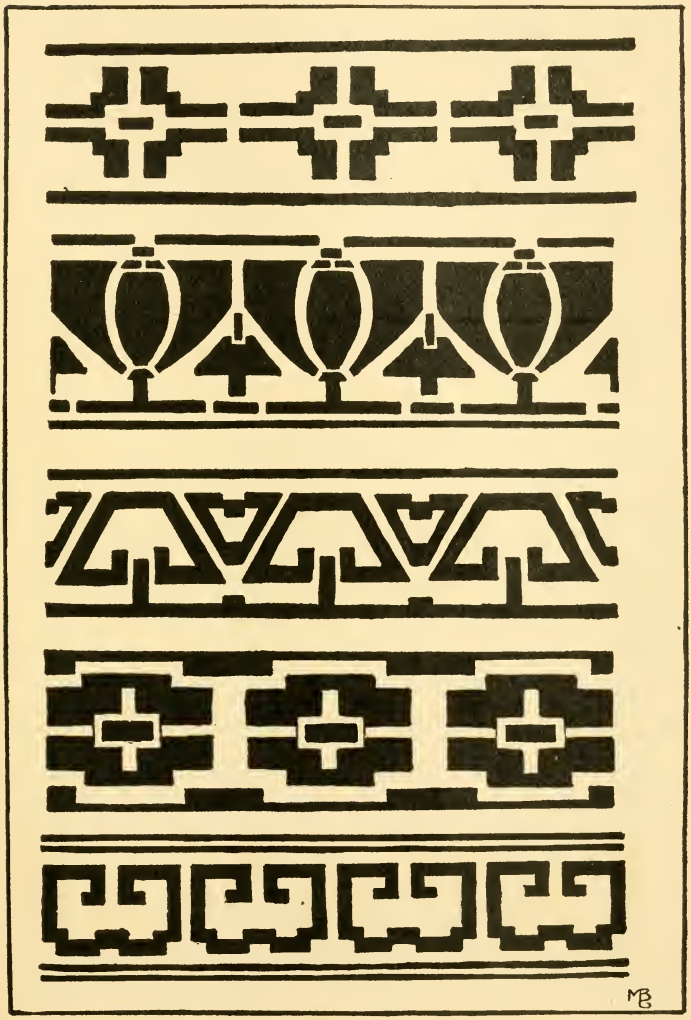
Make your pattern on stencil board or stencil paper. If you use brush and oil paints you must break your marginal lines more frequently than in those borders shown on the opposite page. These "ties" serve to hold the design together and prevent the paint from spreading under the long edges. Less "ties" are required when the color is applied with an atomizer.

After the cloth is hemmed, place it on large sheets of white blotting paper. Then pin the stencil pattern on it and apply the color.

Carefully wipe off the edges of the pattern before you use it a second time.

Border designs may be stenciled on the bottom, or on the bottom and one side, or on the bottom of the curtain and on a valance that goes across the top of the curtain. Be sure the color you use will stand both sunshine and water.

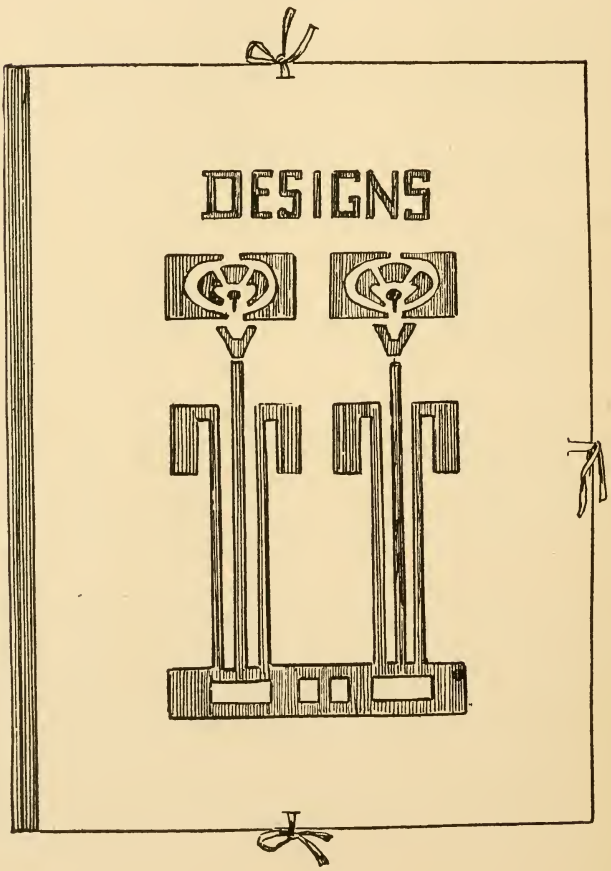




Designs for Cross-Stitch Embroidery or for Stencil Work.

A PORTFOLIO.

For our artist Auntie,
We made this useful case.
In it her many patterns
May each one find a place



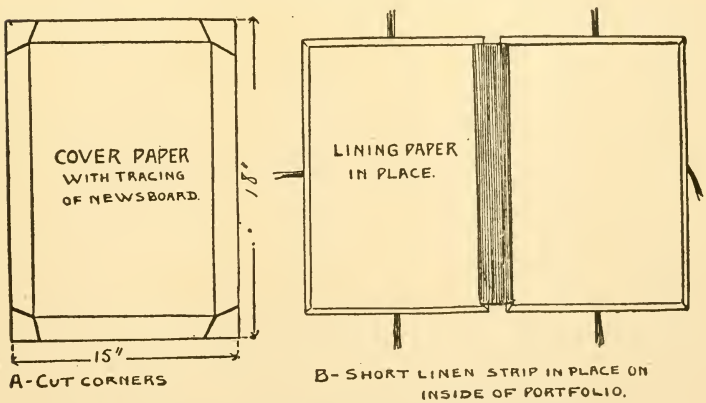
A PORTFOLIO.

Materials:

2 pieces of newsboard 12″ x 18″.
2 sheets of tinted cover paper 15″ x 21″.
2 sheets of lining paper 11″ x 17″.
1 strip of bookbinders' linen 3″ x 20″.
1 strip of bookbinders' linen 3″ x 17″.
1 yard tape.
Manila drawing paper.
Water colors.
Paste.

Many times Grandmother, Auntie or Sister wish to refer to an article that has appeared in some periodical. They find it a great amount of work to look over piles of old magazines for the desired pages.

Why not make a portfolio for them?



Working Drawing for a Portfolio.

The portfolio here described is planned to fit the pages of the largest magazines. "Designs" is the title, because it was made for a friend, who is especially interested in that subject. She had complained that pages removed from the larger magazines did not fit in any of the books in which she mounted and traced designs for applied art. Perhaps you may decide to call your portfolio "Pictures," "Patterns," or "Short Stories."

Before you begin the actual work, you must have a quantity of creamy, smooth paste in a shallow dish, also a large paste brush.

Place a piece of the newsboard on one of the sheets of cover paper, so that the margins are equal. Trace around the board. Cut the corners as shown in Fig. A. Remove the newsboard and apply paste to the large oblong just drawn. Lay the newsboard on this pasted space. Turn over, and rub down. Let the strokes go from the center outward.

As previously directed, use a white cotton cloth for rubbing the surface, and be sure all air blisters are removed.

Apply paste to the projecting laps, fold them over and rub down.

Cover the other newsboard in the same manner.

In the middle of the top, front and bottom of each of the covers cut a short slit ¾″ from and

parallel with the edge. This slit must go through both paper and newsboard. Insert one of the pieces of tape in each slit. Put the tape in from the outside, pull until the end extends at least an inch on the inside, then glue tape to the board.

Apply paste to the entire surface of each of the lining papers. Put them in place to finish the covering of the newsboard. They will also hide the ends of the tape.

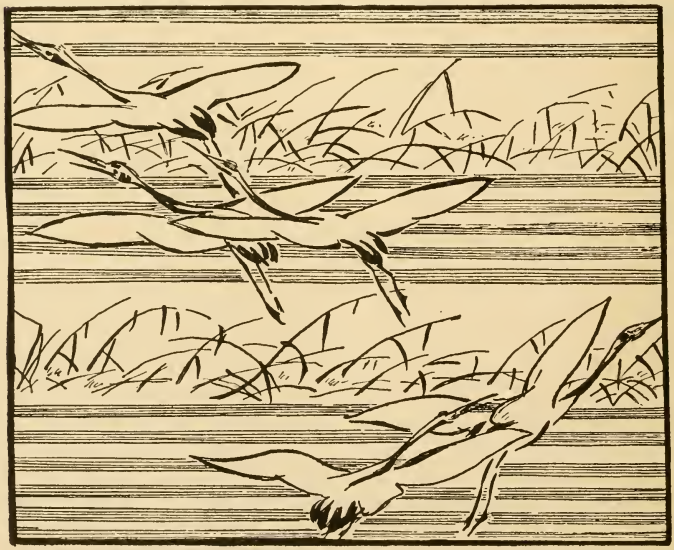
Place the covers under a heavy weight to dry.

On a sheet of Manila paper 12″ x 18″ work out the design for the portfolio. First decide upon the title and the space it will occupy. Use good simple type. You may select something similar to that of our portfolio for "Designs" or you may use a surface pattern similar to the "Music" portfolio; or you may make a stick printing surface similar to those we used on our boxes or wrapping paper.

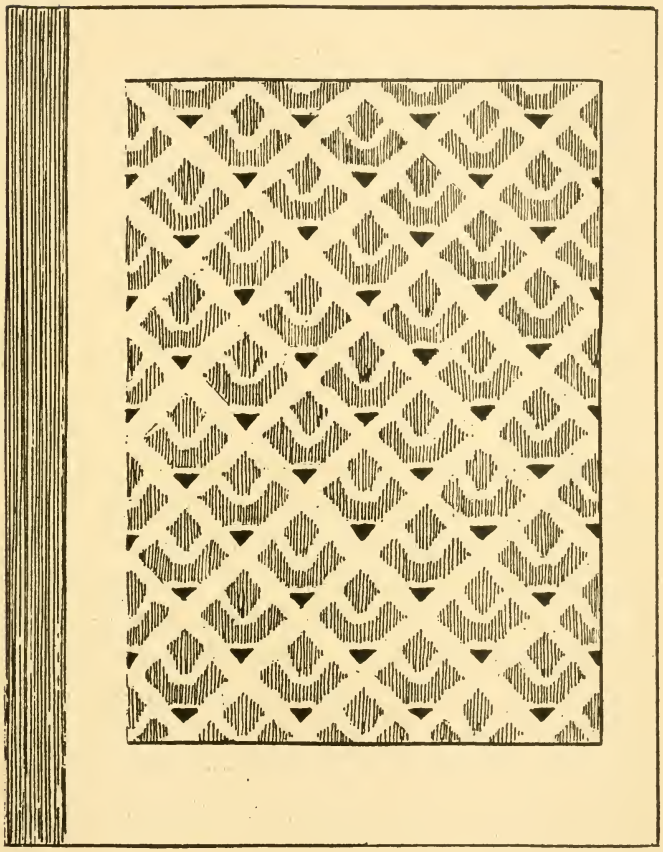
You are now ready to fasten the two covers together. The strips of linen must extend one inch on each side of the cover. Draw very light lines to show this. Next on the wrong side of the linen strips draw lines one inch from and parallel with its long edges. On the shorter piece of linen, apply glue to the marginal spaces, then quickly press them in place to hold the covers together on the inside.

Turn the portfolio over, apply glue to longer strip of linen and press it in place. Be careful that no glue gets on the paper. This strip will extend 1″ at top and 1″ at bottom. Turn the portfolio over, put glue on the extending ends of linen strip and bring them over on the inside of the portfolio until the folds are even with the top and bottom edges of the covers.

If you wish the inside to be especially beautiful, use the Japanese "Shadow" paper for the lining. It may be purchased from any of the shops that import Japanese artists' materials.



A Japanese Stencil.



A Music Portfolio.

A MUSIC PORTFOLIO.

Materials:

2 pieces of newsboard 11″ x 14″.
2 sheets cover paper 14″ x 17″.
2 sheets lining paper 10″ x 13″.
1 strip bookbinders' linen 3″ x 13″.
1 strip bookbinders' linen 3″ x 16″.
1 yard tape cut in 6 equal lengths.
Manila paper.
Water colors.
Paste and glue.

Your musical friend will surely treasure a portfolio in which to file favorite or most used sheets of music.

The dimensions for it are given in the list of materials. It is made in exactly the same manner as the "Design" portfolio.

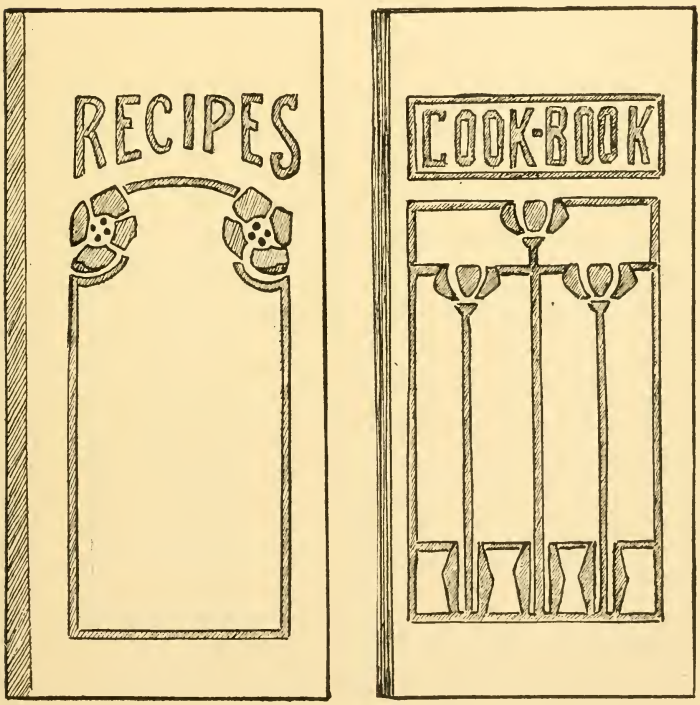
If you prefer you may omit the tapes. Yet they hold the covers together firmly and give it a neat appearance when filled and closed.

The illustration suggests a surface pattern design. If your friend has initials that form an artistic monogram you may arrange these letters in a circle on the back cover. Repeating the exact color of the front design.

If you are unable to match the tape and cover paper, select paper, then color a piece of white or cream tape. If the first wash is not dark enough when dry add another. Continue until you get the desired tone.

THE COOK-BOOK.

When Mother goes from home
We find it hard to cook,
We'll ask her now to write her rules
And keep them in this book.

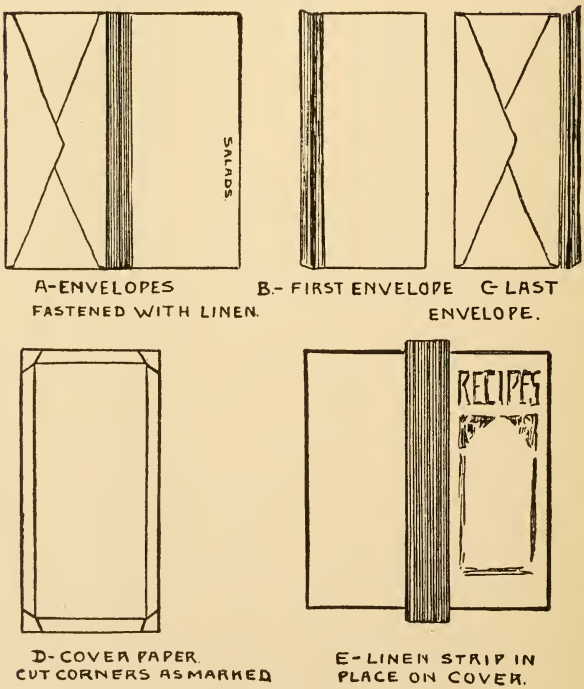


Covers for Cook Books.

A COOK-BOOK.

Materials:

10 Manila envelopes No. 11.
2 pieces newsboard $4\frac{3}{4}$" x $10\frac{3}{4}$".
11 strips bookbinders' linen 1" x $10\frac{3}{4}$".
1 strip bookbinders' linen $1\frac{3}{4}$" x $11\frac{1}{4}$".
2 sheets cover paper $5\frac{3}{4}$" x $11\frac{3}{4}$".
2 sheets lining paper 4" x 10".
Manila paper.
Paste and glue.
Water colors.



Working Drawing for Cook Book.

Why not make a cook-book for Mother or Grandmother? A book in which they may keep their loose recipes classified and in order.

Select cover paper and linen in colors that harmonize, yet dark enough not to soil readily.

On the wrong side of each of 9 of the linen strips, draw a line lengthwise through the middle; score, then fold on this line.

Place strips face downward on a clean paper. Apply a good paste to the entire surface of these strips and use them to fasten all of the envelopes together. See A.

When the ten envelopes have been arranged in one bunch, paste one-half of the tenth strip of linen on the first envelope. See Fig. B. On the last envelope paste one-half of the eleventh linen strip. See Fig. C.

On one sheet of the cover paper lay the newsboard; trace around, then remove it. At each corner draw and cut lines as shown in Fig. D.

Apply paste to the oblong just drawn. Place the newsboard on it. Turn over and rub down with a clean white cloth. Let strokes go from the center toward edges. Turn over. Put paste on the projecting laps, fold them over and rub down.

Cover the entire surface of one of the lining papers and paste it in place on the inside of cover. Keep the margins equal.

Use the same method and cover the other piece of newsboard. Put both covers under a weight to dry.

On a piece of Manila paper, the exact size of the newsboard, work out a good design. At the left allow a half-inch space for the lap of the binding linen. Be sure to consider the title as an important part of the decoration space.

When the design is satisfactory, trace it on rice paper. Rub a very soft lead pencil over the entire surface of back of the tracing paper. Place this blackened side on the front cover. With a sharp, hard lead pencil go over the entire design. After you remove the rice paper, it will probably be necessary to go over the outline with a firm line before you fill it in with a flat wash of water-colors.

The color of the linen should be that of the cover paper or of the design. In the black and white illustrations the contrast between design and cover appears stronger than you should have it.

One of the cook books shown in the illustration is made of gray cover paper, the linen and design are a dull, dark old rose. It is all outlined with black.

The design must be perfectly dry, before you attempt to outline it.

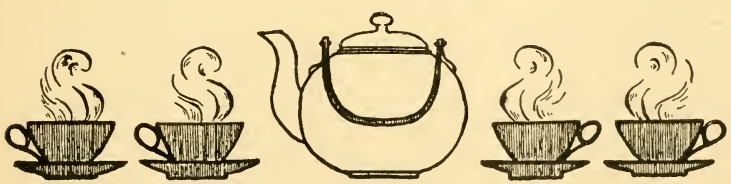
The other book is made in two tones of a dull green.

To complete the book, draw a line one-half inch from and parallel with each long edge of the 1¾″ x 11¼″ linen strip. Place the lines on the wrong side of the linen. Apply glue to the marginal spaces, and fasten them to the covers to hold the two together. See E.

Put glue on the linen projecting at top and bottom, bring these ends down on the inside and fasten. The folds should be even with the top and bottom edges of the cover.

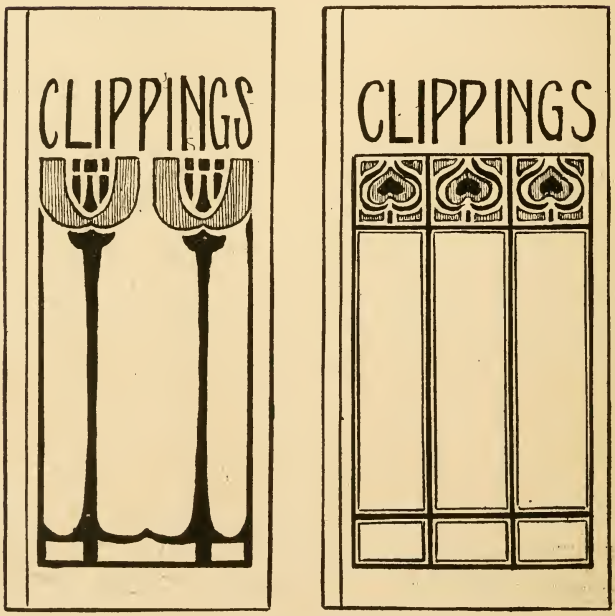
Place glue on the unused half of the linen strip on the first envelope; fasten it to the inside of the front cover. Be careful to have margins at top and bottom equal. Fasten the last envelope to the inside of the back of the cover.

Place under a weight to dry. Before fastening the envelopes together print at the top of each such words as index the contents as: Soups, Salads, Meats, Vegetables, Deserts, Etc. If you can draw well add an appropriate design.



A CLIPPING BOOK.

For Uncle dear, who writes,
I've made a clipping book.
Then when he needs a clipping
He'll know just where to look.



Covers for Clipping Books.

A CLIPPING BOOK.

Maybe Uncle, big brother or Father would enjoy owning a "Clipping Book."

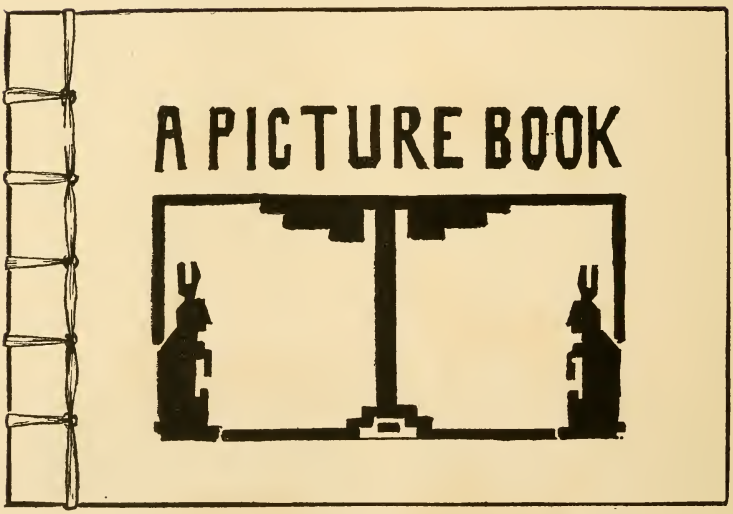
The materials are the same as those we used for the "Cook Book." It is made in exactly the same way excepting the title, which is changed to "Clippings."

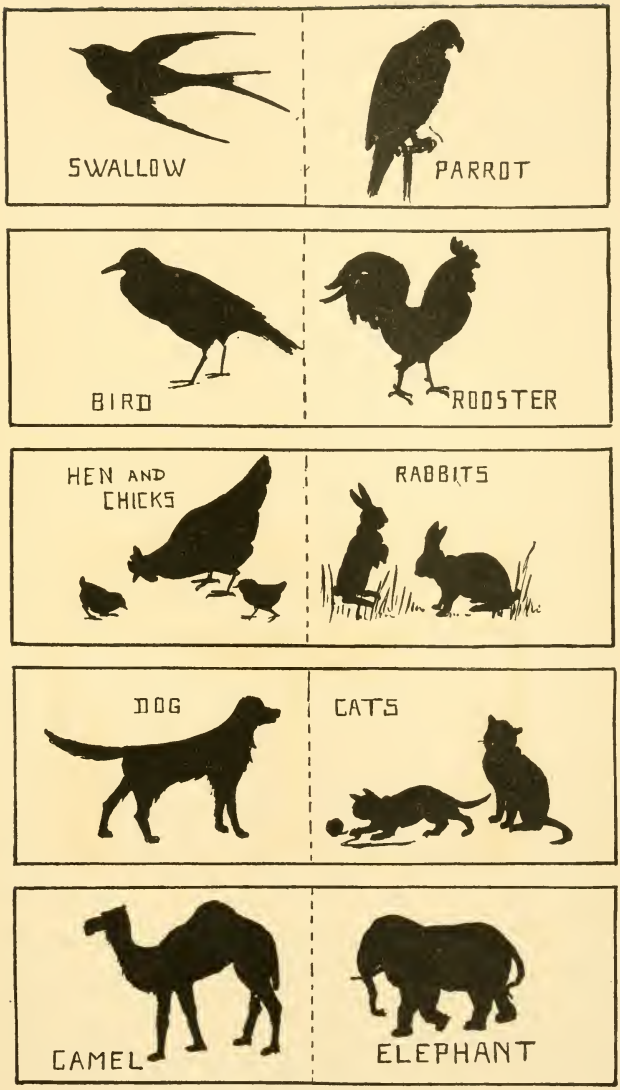
Before you label the envelopes consider the subjects that he especially enjoys. Mark the envelopes with these titles.

One clipping book has the subjects: "Current Events," "Scientific Facts," "Political Notes," "Biography," "Art Notes," "Art Exhibits," "Personals," "Poetry," "Book Reviews" and "Miscellaneous."

If you wish you may use envelopes larger than No. 11. It will necessitate the enlarging of the newsboard, cover paper and linen strips in proportion to the increased size of the envelopes.

Here's a book for baby dear.
See the pictures big and clear;
Camel, elephant and bear,
Many animals are there.





Pictures for Baby's Book.

A PICTURE BOOK FOR BABY.

Materials:

6 sheets of heavy, cream *hand-made* Japanese paper 14″ x 20″.
2 pieces of newsboard $\frac{3}{8}$″ x 7$\frac{3}{8}$″.
2 pieces of newsboard 9$\frac{5}{8}$″ x 7$\frac{3}{8}$″.
2 strips of thin white cotton cloth 1$\frac{1}{4}$″ x 7$\frac{3}{8}$″.
2 pieces of cover paper 12$\frac{1}{2}$″ x 9$\frac{1}{2}$″.
2 sheets of lining paper 9$\frac{1}{2}$″ x 7$\frac{1}{8}$″.
2 yards of tape.

Even if you are not much of an artist you can make a lovely picture book for your very small friends.

Cut or tear each sheet of paper through the middle, lengthwise. Fold each of these 7″ x 20″ sheets through the middle to get a page 7″ x 10″. Let the *fold* be *at the front* and the *edges at the back,* as in Japanese books. It makes the pages more durable to have the paper doubled, with the pictures placed on only one side of it.

In placing the drawings on the pages be sure to allow an ample space for fastening the sheets together.

You will have no difficulty in finding good illustrations of animals in natural histories, fables and stories. Select pictures where the subject appears in profile. If the size is appropriate for your book-page, trace the outline on thin paper

and transfer it to the Japanese paper with a sharp lead pencil.

Next open the sheet; place it upon a large blotter and fill in the outline with black, water-proof India ink.

Page 99 offers a few suggestions for the illustrations. The dotted line represents the fold, that comes at the front of the book.

Page 102 shows the working drawings for the cover. Place the two pieces of newsboard as shown in drawing A. Leave a space of ¼″ between them.

Put paste over one strip of the linen and press it firmly in place over the narrow board, across the space between and then fasten it along the entire side of the large board for a space ¼″ wide.

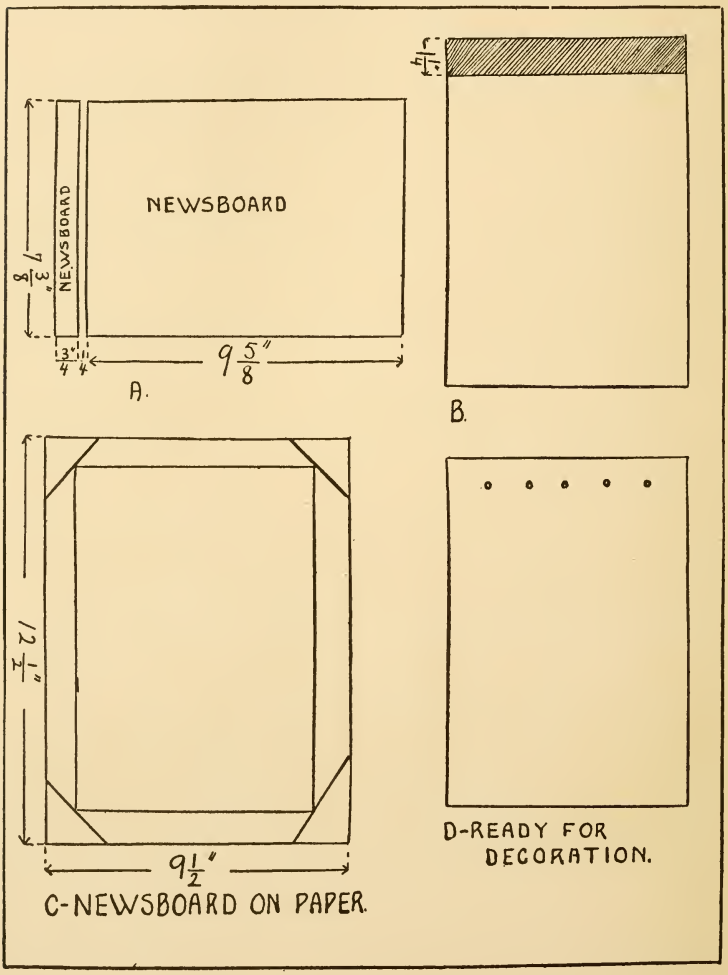
Make the back of the cover by joining the two remaining pieces of newsboard in exactly the same way.

Read the directions for covering the newsboard backs for a portfolio; then study the drawing B and C page 102 and paste the paper on your book cover. Put them under a weight to dry.

When the covers are thoroughly dry, decorate the top with a stencil design.

Between the covers arrange the pages of the book in order, so that edges at the left extend one-half inch on the narrow board. Punch five

holes through the hinge space of the top cover. From these holes, mark the place directly under and punch holes through the leaves and the back cover. Fasten all together by lacing with a tape, the exact color of the cover paper. Drawing D shows the lacing completed.



Working Drawing for Book Cover.

EASTER GIFTS.

The book-mark and Easter folders on page 12 should be carefully drawn on practice paper, then traced on water-color or cover paper and the design worked out with flat washes.

The book-mark is quite effective when done in tones of green and yellow.

Special envelopes may be made for these folders or for other Easter cards by changing the size of the patterns given on p. 69.

Boxes may be made and filled with candy or flowers. The designs for the boxes may be geometrical forms or they may be decorative drawings of rabbits, chickens, eggs, the Easter lily or the butterfly.

As a symbolical design, the butterfly is quite appropriate. The three stages of its existence, the worm, the cocoon and the butterfly are symbols of life, death, resurrection.

The conventional butterflies drawings below are from Japanese books.

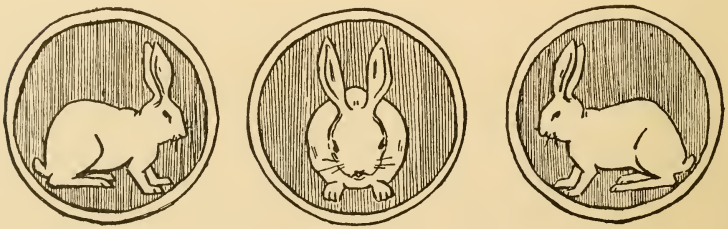
A simple design may be placed at the left of a correspondence card or a postal card and at the right "Easter Greetings" or a short quotation may be printed. Let the color of the letters repeat the colors of the drawings.

Simple designs may be placed in circles one inch in diameter. After they are colored and thoroughly dry, cut them out and use them as seals for Easter envelopes and packages. Be careful in applying the paste.

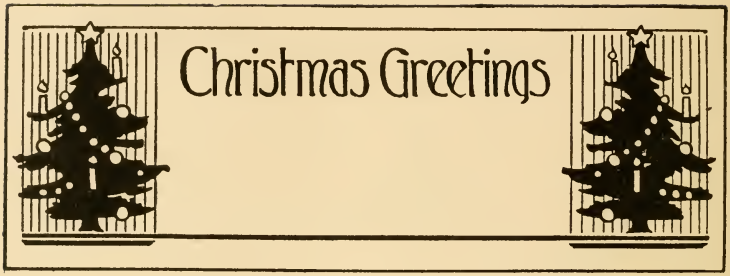
The rabbit seal was made by a small girl. She drew it on white paper, put in a flat wash of green for a background; when this was dry outlined it in black.

If you wish to use figures of children on some of your cards, study books illustrated in color by Kate Greenaway. The drawings are usually about the right size for cards or folders. They may be traced then colored.

Small blotters and many of the other gifts we have made may be used at Easter time.

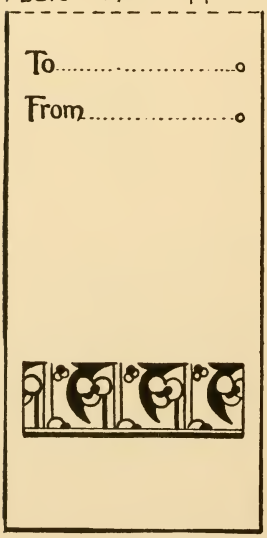


Christmas Designs.



Above - Outside of folder.

Below - Inside of folder.



Above - Outside of folder.

Below - Inside of folder.

Drawings for Christmas Folders or Cards.

CHRISTMAS CARDS.

The small cards that accompany your Christmas gifts may be decorated with some of the emblems given on page 105.

These same designs may be used on the correspondence cards or note paper, upon which you write your Christmas letters.

Circles decorated with a few holly leaves and berries make lovely seals. Draw a number of circles one inch in diameter. On one of them make a pattern design. If satisfactory, trace it on the circles and color in red and green. When dry cut out the circles and paste them in place. If you use a mistletoe design put in a light green background. When it is thoroughly dry, paint the leaves a darker green and outline the white berries with this same dark green.

Page 106 gives special drawings for Christmas folders and cards.

"The good-will that comes with a gift is the best part of it."—*A Latin proverb.*

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